

ALL THE NEWS THAT'S FIT TO SEE

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Doping out the drug stores

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must begin in order to become more fulfilled human beings. Perhaps the Bay Guardian staff would do well to form its own consciousness-raising groups to examine this human liberation process from the unique perspective which participation alone can give.

The Everyman Center
Palo Alto

Merrill Shindler replies: Since the men's movement seems to be so very busy defining what masculinity shouldn't be, it seemed that a more positive approach would be of great value. Further, in that group (which was a drop-in rap session), I was a participant like the others there, and spoke of my feelings with the same fervor (or lack of) that the others did. Finally, isn't a "fulfilled human being" as strong a paradigm to be judged against as "masculinity." You're just replacing one judgmental paradigm with another, while I'm asking for a negative one to be replaced with a positive one.



Women not the enemy

Thanks for your review and listing of "brother: a forum for men against sexism" in your feature on men's consciousness-raising activities [Guardian, 10/24/75]. Your readers might be interested to know that the brother collective, once again "mixed" (half gay and half nongay men), has two issues in the works: a newsletter on the state of the antisexist movement among men nationally and internationally, which should be available within the week, and a magazine issue scheduled for the end of December on the theme of "Men and Class."

I'd like to make one criticism of your estimation of "brother." While it does indeed take a "political" approach to those questions, the bulk of most issues have been personal articles that attempt to understand the contradictions of masculinity in a male-supremacist society by getting in touch with our real feelings and experiences.

I also have a criticism of your article as a whole. In the closing paragraphs, [Merrill] Shindler defines women as "at once the compatriot and the enemy" of men. If there is an enmity status between men as a group and women as a group, it is men who have defined it that way. Men do not in any sense need to be liberated from women, but from ourselves and other men. Only a fool would deny that women can and do cause men pain. But that cannot be equated to systematic oppression and exploitation of many or most women by some or all men under male supremacy. Men can and must actively and independently seek to end zero-sum or heads-I-win, tails-you-lose relationships with women, and this is incompatible with seeing women as the enemy.

Michael Novick
of the Brother Collective
Berkeley

Nixon still President

Mr. Nixon was chosen by the people of this country to serve them in what is often called "the highest elective office in the land." An elected official cannot simply quit and run, giving no explanation of any kind. Yet that is exactly what Mr. Nixon has done. Unless declared by the people or by their elected representatives to be unfit for office, he still holds it. Mr. Nixon legally is still President of the United States.

Glenn Rice
Stockton

'A little soreheaded'

Thanks a hell of a lot, Guardian. Thanks a hell of a lot, Merrill Shindler.

I guess it's decidedly uncool and unprofessional and no-class, but I get a little pissed when I stick my head out from behind my Selectric and see Fasteau and Farrell getting all that credit for coming in two or three years behind me. ["The Old Macho Dies Hard," Guardian, 10/24/75]. Not that they're not good guys with good things to say; they are. I guess I just get a little soreheaded about starting ripples and watching other people ride the waves.

A *Male Guide to Women's Liberation* is very much available in paperback (Avon) for a cheap \$1.65, and I like royalties as well as the next professional. If you don't think it's about men's liberation, read it. After which I suggest some reflection on the fact that you're coming on with a "male response" to the women's movement three years after my book was published.

Sorry for the angry overtones, but dammit, it does get to me.

Gene Marine
Berkeley

Merrill Shindler replies: Sorry for leaving out Gene Marine's fascinating study of male responses to the women's movement, but the section was selective, not comprehensive, and a number of books weren't covered. Further, I wasn't trying to deal so much with male response as with the movement beyond response—which unfortunately takes Occam's razor to define—and tried not to use books that had feminism as a stepping-off point.

Thanks for your help

I'm sure you are as happy as I am in hearing about the recent victory of the Public Advocates in their suit to bring about a fair selection process in the Grand Jury in San Francisco.

Thanks to the leadership and inspiration of the Bay Guardian this important issue was called to the public attention many years ago. The fact that the Guardian exposed the very discriminatory practice made it possible to further document the case.

As you know, our Committee has been advocating similar reforms in the Grand Jury system. We wish to thank the San Francisco Bay Guardian, Sidney Wolinsky of the Public Advocates and the many other individuals who supported this reform.

Edison Uno
Bay Area Grand Jury
Reform Committee
San Francisco

Ripped off

As an advertiser I just saw my ad on page 24, and also the article ("Bar None" by K. A. Maszka) [Guardian, 10/31/75] listing special gay services and was horrified by what I saw. This listing completely negated any good my ad may have accrued and made me

seem like a rip-off and made Barbara Austin, the owner of Distingay, seem like a paragon of virtue.

You have succeeded in one issue of perhaps destroying a much needed service which I've worked very hard to build for the gay community for almost one year, merely by second-hand, nonconfirming reporting and reporting information gleaned from my competitor.

If K. A. Maszka had checked with me, he would have learned about DAIS (my business). This is a totally gay-run organization, licensed by the city and county of San Francisco, also approved by C.T.C. (a gay-stamp-of-approval agency). We are not a dating service but strictly relationship-oriented. We handle gay males from ages 25-55. I might add we also encourage the business of guys in and out of the closet. There are circumstances where it is absolutely necessary to remain in the closet though it is not an ideal situation. We match for compatibility not chemistry. I have many satisfied clients which can be documented, by me, if you wish.

"David the Matchmaker"
San Francisco

K.A. Maszka replies: As stated in my article: "I called the number several times and got a recording." Each time I called I identified myself as a Guardian reporter and left my telephone number on the answering device, but no one called me back. Lack of information—and not the intent to slight your service—prohibited me from including anything but a mere listing.

Drummers vs. privacy

In your article of 10/24/75 ["Conga players drummed out of park"], I was misquoted as saying, in effect, that residents near Dolores Park have no right of privacy. Of course they have. However, the right is not absolute. It must bend to the sounds from the "J Church" street car, heavy Dolores Street traffic, kids playing, church bells ringing, AND conga drums when played unamplified during the daytime, as they have been for over a decade there. Such reasonable playing in the middle of the four-city-block Dolores Park must be permitted for drummers and their listeners, both of whom have rights also.

Bruce Blumberg
Mission Community Legal Defense
Lawyers for Drummers
John Santos and Raul Rekow



Not music to the ears

Up till now I've enjoyed the open attitude the Guardian has adopted in its articles in the On Guard section.

I have to register my dismay at the obvious bias shown in "Conga players drummed out of park" [Guardian, 10/24/75]. The idea that any resident anywhere should have to be subjected to intentionally produced noise—albeit music to Ms. Stern's ear—means that civil liberties no longer exist.

M. Mekova
El Cerrito

Surviving Max

We do not appreciate the fact that Racquel Scherr found it necessary to tell the Bay Guardian [Guardian, 10/10/75] that we declined to print, because of the political influence of Jane Scherr's attorney Fay Stender, the analysis she wrote on the Scherr v. Scherr case. We are a collective of women working to create a self-supporting feminist newspaper. We are not under any one woman's "political influence" and any claim to the contrary is simply ridiculous. We recently gave a new view to this whole matter in the November Plexus and included is our hope that all women concerned survive their involvement with Max Scherr.

The reason we turned down Racquel's article was due to its excessive length; she was invited to write a letter criticizing Plexus's earlier coverage of the case and giving her opinion of what issues are at stake here. We have yet to receive such a letter.

PLEXUS

A Bay Area Women's Newspaper
Berkeley

Zinged on Zinger

The article "Brewing bucks with Red Zinger tea" [Guardian, 10/24/75] was one of the silliest pieces of nonjournalism I've seen in some time.

Is Red Zinger an inferior product? There is no indication of that. Is its promoter (tsk tsk) making exorbitant profits off the backs of his employees? Again no. The sins of "Rose hip capitalism" are that it has "attracted media attention," that Mo Siegel and his employees are "vigorous and aggressive" and that, in common with Adam Smith, he believes "it is wrong to waste anything." The most venal sin is that the enterprise is a success and will expand.

The references in the article to "salvation in a tea bag" and "family vibes" were scurrilous—something you might expect to see in the Examiner. It's just adolescent rock-throwing of a trivial nature, which reeks of complacency and self-satisfaction.

I have an idea for an article: "The SF Bay Guardian: Cashing in on Downing the Establishment and Hip Capitalists." Bob Wetmore
Berkeley

Watch your P's & Q's

In your October 24th issue on page eight—"Proposition Q—Firefighters working shifts—NO," you quote me as reporting that there would be no monetary effect to limiting the maximum tour of duty of firemen to fourteen hours. This is a correct statement. However, you quote me further as saying that eight hour shifts a day would cost an estimated \$10,121,711 annually.

This is also a correct statement; however, it is misleading to the reader as this is not the subject matter of Proposition Q.

Further, since estimated costs are stated, I believe it would be consistent and informative to show the estimated saving of \$11,194,521 for Proposition P—Compensation for police officers and firemen be [made] equal to average wages paid to their counterparts in California cities of 350,000 population or over.

John C. Farrell
Controller
San Francisco

Our editors feel insecure unless they get bags of mail, so keep those letters coming. But keep them to less than 200 words if you can. Pretend it's a contest. Ready, set, go. ■

Busman's holiday for Chron reporter

The burgeoning investigation into SF voter fraud was started last January by Chronicle reporter Jackson Rannells—but hardly a word of his research has ever appeared in his employer's newspaper.

"It's frustrating as hell," Rannells told the Guardian. "But then again, it isn't. I got involved on a personal basis, and I want the issue out. I don't give a diddley damn who does it."

Rannells published his first story about out-of-towners using SF voting addresses last January in City magazine. Rannells refused to tell the Guardian why the Chronicle didn't run the piece then.

When his City story failed to have any impact, Rannells personally filed citizen's complaints with the DA's office. "By that time, I had committed myself on a personal basis," Rannells told the Guardian. When Rannells's charges resulted in the filing of civil charges against eight people living out of town (including labor leaders George Evankovich and Vic Theussen) on Oct. 21, Rannells wrote a memo to his editor, Steve Gavin, suggesting he had a conflict of interest in continuing to follow the voter fraud story. Gavin agreed and pulled Rannells off the story.

Rannells then wrote letters to the editors of all the major local papers about the voter fraud. He took a week's leave of absence to do more research and then delivered press packages containing lists of possibly fraudulently registered voters and xeroxes of applicable laws to all the papers, including the Examiner, the Chronicle, the Progress and the Guardian. The Examiner gave the story front page play (headlining the fact that SF's own

registrar of voters lived in Marin County) and has stayed out front on it.

But the Chronicle, Rannells's own paper, continued to soft-pedal the story. Gavin, the Chronicle's new city editor, told the Guardian that he "just didn't get around to it. I just got this job and I've been doing a lot of things simultaneously."

Two other reasons the Chronicle may have been reluctant to go with the story:

- A key figure in the election fraud issue is Mike Nevin, the Alioto chauffeur who was endorsed by the Chronicle in late October and now faces prosecution for voting in San Francisco in 1972 and 1974 while living in Daly City. The Chronicle neglected to mention Nevin's home in Daly City in its Oct. 20 story on the sheriff's race. The Progress reported on Oct. 25 that Nevin resided in Daly City, while John Roberts of KPFA and Marilyn Baker of KPIX expanded the story on Oct. 28. The Examiner picked up the Nevin story the following day, but the Chronicle still did not mention the charges until Nevin publicly admitted he had violated the law on Oct. 31. On Nov. 3 the Chronicle reiterated its endorsement of Nevin.

- Rannells's employer, Charles de Young Thieriot, the publisher of the Chronicle, votes in SF even though his residence is listed in the SF Social Register as 1802 Floribunda Ave., Hillsborough. Thieriot gave a San Francisco apartment building at 1055 California as his address for voting purposes in San Francisco. A building employee told the Guardian that Thieriot maintained the apartment but "doesn't stay there." "Never?" we asked. "Oh, maybe once on an opera night," the employee replied.

—Katy Butler

Alta Bates: growing pain

When 25 residents of the Bateman neighborhood in South Berkeley picketed the grand opening of Alta Bates Hospital's new \$17 million wing Oct. 26, it was the first time most Berkeley residents had heard of the trouble between Alta Bates and its neighbors.

Bateman residents have actually been fighting against the hospital's expansion since 1967. They say Alta Bates is fostering the creation of a medical-industrial complex in what used to be a quiet, tree-lined residential community. According to Julie Pesonen, vice president of the Bateman Neighborhood Association's board of directors, "Alta Bates has torn down homes to build a parking lot that stands largely empty while hospital employees must park on congested neighborhood streets."

Frank White, a 50-year resident of the Bateman neighborhood, points out that the hospital's expansion has resulted in the construction of a large number of medical office buildings where people's homes once stood, and the erection of a privately-owned \$3 million garage and office complex on what was once residential land. "We saw traffic congestion and medical parking begin to blight our neighborhood. Doctors were destroying homes to build medical offices," he says. "The lines seem to have been drawn—the hospital wants to expand further into the neighborhood and the neighborhood is unwilling to give."

Property ownership records in the county assessor's office bear the Bateman

residents out: since Alta Bates began to spread out into the community, dozens of private medical offices have sprung up. Five doctors on the board of trustees for Alta Bates have their own lucrative practices in the surrounding community and 11 doctors who belong to the hospital foundation also have offices near Alta Bates.

As Alta Bates grows larger, office-space becomes more and more attractive. Result: pell-mell growth. Two enterprising members of the medical fraternity—dentist Huntley Johnson and physician Jerome Patmont—have taken advantage of this trend to found Huntmont Properties, a real estate development firm which owns over \$3 million worth of office space and other property near Alta Bates.

Stephen Davenport, president of Alta Bates's board of trustees, shrugs off the Bateman Association's criticism, saying that Alta Bates must expand in order to meet the health needs of the entire community: "We must make decisions that we think, in balance, will be in the best interest of the majority of the people who live in our service area."

The Berkeley Gazette, which bills itself as "greater Berkeley's home newspaper for 99 years," printed almost nothing about the long-standing controversy until Bateman residents picketed Alta Bates Oct. 26, and the Gazette's Oct. 27 story on the demonstration left the impression that the dispute was new and centered on where a community park would be located. But then, Gazette publisher Warren A. Brown Jr. is a member of the Alta Bates Foundation and the hospital's advisor board. Perhaps he hasn't heard about the hospital's problems with its neighbors yet.

—Bill Wallace

Berkeley Mayor Warren Widener just returned from a whirlwind tour of Europe courtesy of the National League of Cities. Widener's junket has re-opened a long-standing debate over Berkeley's membership in the League of California Cities, a California group affiliated with the National League.

Every year Alameda County trade unionists ask the Berkeley City Council to drop out of the league, citing the organization's antilabor activities. Every year the council—despite its liberal, pro-labor rhetoric—says no.

Alameda County labor boss Dick Groulx told me, "The California League has consistently opposed collective bargaining rights for city workers and it also attacks improvements in unemployment insurance and other benefits for workers in private industry. They're just plain antilabor."

League membership entitles affiliated cities to legal representation in Sacramento and Washington DC, advice on urban affairs and copies of the league's bi-monthly magazine. Berkeley paid \$4995 last year for this handful of harmless-sounding benefits, even though it has legal advisors, urban affairs specialists and even lobbyists of its own.

What the league gets from Berkeley is money to finance its powerful lobbying efforts against organized labor. Both

Widener junket

the National League and the California League have waged tough campaigns against legislation beneficial to workers. In 1971, for example, the California League lobbied to defeat a bill which would have allowed workers their choice of doctors under workmen's compensation.

What Berkeley gets from the league is a freebie travel service for municipal officials who want to see the world. Groulx told me, "The reason we can't get Berkeley city councilmembers to pull out of the league is because they get these little junkets and so forth. They're really just a cheap pay-off to amateur politicians."

Case in point: Widener's two-week trip to Europe. As a private trip, Widener's tour—with stop-overs in London and Paris—would have cost him around \$1000, but the National League of Cities paid most of the freight for the junket and Berkeley will have to pay at least part of the tab: the mayor's salary and any expenses he incurred on "official city business" (he was supposedly studying urban problems). Next time Groulx asks Berkeley to drop out of the league you can imagine how Widener will vote.

—Bill Wallace

Last blast at Ferdon

Superior Court Judge Albert Axelrod's Oct. 30 Alioto/PFEL conflict-of-interest decision presented DA John Ferdon with a clear mandate to prosecute Joe Alioto. Ferdon, however, continues his deplorable policy of inaction.

In the opinion accompanying his decision, the judge wrote that, although the court can legally order Ferdon to prosecute, Alioto cannot escape his conflict-of-interest simply by taking his name off the guaranty of \$5.4 million in loans to Freighters Inc., the Alioto family's shipping firm which bought PFEL in mid-1974. "The actual or potential conflict," Axelrod wrote, "arose when Freighters, controlled by [the mayor's] children, acquired 49.9% of the stock of PFEL. The substitution of a nonrelated person on the guaranty would not cure this situation."

But instead of following up on Axelrod's opinion, Ferdon immediately took the position that if Alioto removes his name from the guaranty, he won't press charges: a position that effectively says to Alioto, "Stop breaking the law and we won't prosecute." Question: Why doesn't Ferdon deal the same way with persons accused of minor drug offenses, prostitution or other victimless crimes?

According to Assistant DA Jerome Benson, Axelrod's opinion "is not based upon what we feel is a proper reading of the city charter," so the DA has graciously consented to allow the mayor to escape through the back door when his "friend of substantial means" (Alioto's description) comes to the rescue later this month and pens his name in place of Joe's on the Freighters guaranty.

Since Alioto filed his suit against Ferdon Sept. 24, 1974, Ferdon has allowed the mayor and his lawyers to stall and distort the issues of the case through such means as refusing to answer interrogatories fully or on time; naming the city as the plaintiff in his suit without any official authorization (weeks elapsed before the court ordered Alioto to name himself instead of the city); requesting a jury trial in a case in which the jury was only advisory; and

through the lame contention that Alioto's constitutional rights as a public servant had been violated by the city's tough conflict-of-interest law (Axelrod threw this argument out without discussion).

To top it off, the California Trial Lawyers Association has chosen Alioto as its "featured speaker" at its 14th annual convention Nov. 14. The subject of Alioto's speech: "The Constitutional Rights of Public Employees."

—Steve LeMoullec



San Francisco's new DA: Joe Freitas flashes a victory grin at an election night party at his home.

Verdict due in Jane v. Max

The Jane vs. Max Scherr trial is over—except for Judge Robert Kroninger's decision, which he says he'll deliver within a week. Jane Peters Scherr is claiming that her 12½-year common-law marriage to Max Scherr, longtime Berkeley Barb publisher, entitles her to half the fortune Max supposedly amassed in those years.

Until recently, common-law wives did not have any community property rights under California law. But a 1973 Superior Court decision, *In re Cary*, broke the ice. Fay Stender, Jane's lawyer, has argued that Judge Kroninger should follow the Cary precedent—even though the state Supreme Court has yet to rule on its validity.

Doris Walker, Max's lawyer, has countered that Jane doesn't qualify as a "Cary wife" because Max had and has a real wife: Juana Estela Salgado Scherr. Max married Juana in Mexico in 1942, had three children by her and



PHOTO BY RICK GROSSE

Moscone strolls into runoff

State Senator George Moscone celebrates his first-place finish in the eleven-way SF mayor's race at the San Franciscan Hotel on Nov. 4. In his victory speech at the San Franciscan, Moscone blasted the print media's performance during the election: "The issues were not really pointed out very well by the press. The papers told us it would rain, the papers told us nobody cared and nobody would turn out and this is the largest election turnout in recent history. I guess the papers won't run the city any more, will they?"

moved to Berkeley with her in 1947. He didn't divorce her in 1960 when he and Jane established their life together.

Juana Estela Scherr testified on behalf of Max that he had continued as her husband in all ways during his years of involvement with Jane.

Fay Stender objected strongly to the admissibility of testimony that Walker obtained from Eva Hunting, a marriage counselor who met jointly with Jane and Max in 1972. Hunting, who was accompanied by counsel of her own, at first refused to testify on the grounds that she would be violating a privileged relationship. After five hours of argument, Kroninger ruled that because Max had waived the privileged relationship with Hunting by subpoenaing her, it was automatically waived with regard to Jane, too.

Hunting's lawyer, Kurt Melchior, a specialist in the legal aspects of psychotherapy, told the Guardian he considered the ruling "a precedent in the area of joint counseling—an unfortunate one, eroding the privilege of the therapist."

—Fred Gardner

Newest scavenger junket

Latest twist in the scavenger garbage companies' cozy set-up with SF city officials, who recommend rate increases and protect the scavengers' financial interests, and with the Ex/Chron, which doesn't report on the scavengers' juicy deals with the city: last week Department of Public Works assistant director Jeffrey Lee went on the fifth scavenger-sponsored garbage inspecting jaunt since 1966, this time paid for by DPW instead of the scavengers. The \$500 tab for the trip to West Virginia and Maryland was the first picked up by DPW for its own staff. The scavengers did, however, pay for Chronicle reporter Sandy Zane, who went along and obligingly touted the trips in the Nov. 3 Chronicle.

On previous garbage treks, the scavengers paid for Jerry Burns, Chronicle City Hall reporter and Bob Benson, KGO news director. Now there's Zane (who, incidentally, reported erroneously that Lee's expenses were paid by the scavengers) who says the scavengers' footing the bill is perfectly legitimate: "It's a normally occurring thing for newspaper people to go on junkets and have other people pick up the tab," Zane told me. "I certainly don't mind accepting the scavengers' hospitality. I try to write an honest story whoever's paying the freight." But why then has neither Zane nor any other Chronicle reporter ever once questioned the scavengers' latest 30% rate hike, recommended by DPW Director S. Myron Tatarian (a scavenger-financed globetrotter on four big trips)? Why haven't they questioned the scavengers' monopoly status, or the fact they pay no franchise fees to the city while SF keeps a \$160,000 revolving fund to pay delinquent scavenger bills or that three city employees get paid about \$40,000 a year to handle bill processing and garbage complaints for the scavengers? Why don't they report the scavengers' enormous return on invested capital (last year's returns were 42.5% for Sunset Scavengers and 22.5% for Golden Gate Disposal) while the scavengers ask for continual increases?

Jeffrey Lee said he doesn't think going on the trips is a conflict of interest. "I don't understand what you mean by a conflict of interest," Lee told me. "The scavengers aren't sponsoring the trip. They have a definite interest, and we have a definite interest."

The scavengers' interest: a whopping 30% per garbage can increase recently recommended by Myron Tatarian, who acts like he's on the scavengers' payroll, instead of just on their guest list.

The one chance SF residents will have to stop the increase will be to testify at a public hearing before the Rate Review Board, (chaired by Chief Administrative Officer Tom Mellon, another scavengers junketeer) to be held by late

November. Tom Miller, Mellon's executive assistant, told the Guardian his office has received between 25 and 30 letters from citizens requesting a public hearing on the increase, more than enough for Mellon to declare a hearing.

—Elaine Herscher

Weekly awards

The "Reverend Ike" Award for Miraculous Healing in the Media: to Van Amburg of the KGO news team for his recent National Enquirer-style coverage of a spate of medical horror stories. On Oct. 30, Amburg covered a story about a critically ill girl hooked up to a respirator and said, "KGO doesn't want her to die, so we're going to stay right on this story."

The "Bert Parks" Award for Classy Emceeing: to Bill Schechner and Linda Schacht of KQED's "Newsroom" for their black-tie-and-formal dress coverage of the City Hall computer beat on election night. Schechner's best line: a question to Quentin Kopp, newly elected president of the Board of Supervisors, "Do you want to be mayor when you grow up?"

The "Philosopher-King" Award: to Dick Pearce, chief editorial writer for the SF Examiner, whose name turned up in the growing voter registration scandal in the news pages of the Ex. Pearce moved to Marin County in February and was still registered to vote in SF as of Nov. 2. But he told Examiner reporters he wouldn't vote Nov. 4 and thus would be purged from registration rolls. His comment: "It is not right for suburbanites to control the fate of the city by the vote. . . ." But it is all right for suburbanites "to control the fate of the city" by writing pontifical, ill-informed editorials about matters which no longer directly concern the writer, eh Dick?

Alameda welfare flap

Alameda County grand jurors and the state Department of Health and Welfare are currently looking into allegations that the county welfare department, in a rush to lower welfare costs, follows policies and procedures that violate state regulations and ironically end up costing taxpayers hundreds of thousands of dollars each year.

The charges have been leveled by Shelley M. Liberto, a June graduate of UC Berkeley's school of social welfare, who last summer waged a one-person campaign for welfare reform before the county board of supervisors and welfare commission.

Liberto says the county's eligibility requirements are too stiff and inflexible, violating more liberal state guidelines and blocking worthy applicants from receiving aid. He bases this on data he received from the state's Department of Benefits Payments. The state checked Alameda's figures on the number of applications received, approved and denied against the only two counties in California with similar caseloads, Santa Clara and San Diego.

Its findings were startling: Alameda lagged far behind the other counties in the number of aid applications approved each month. For example, in February 1975, Alameda County welfare workers approved only 726 aid applications while San Diego approved 1797 and Santa Clara approved 1417.

At the same time, far more of the denied aid applications were appealed in Alameda County than in the other two counties: three times more than in San Diego and over two times more than in Santa Clara.

The net effect of this hassle is that a comparable number of welfare applicants are ultimately given assistance in all three counties, but the red-tape and costly boondoggling involved are far greater in Alameda.

Liberto says welfare applicants can always appeal when the county turns down their claims, but the appeals process wastes taxpayers' money and harasses recipients of aid.

Preparations for each appeals hearing, even if it is ultimately cancelled, cost taxpayers around \$1000. Liberto says 500-700 hearings could have been avoided in 1974 if the county had been less enthusiastic about cutting off aid to recipients. Potential savings to taxpayers: a half million dollars or more.

As for the harassment, Liberto cites a case from his own experience as a legal volunteer for an example: "This guy won an appeal in a general assistance case and was due immediate payment. The money didn't come for 90 days and in the meantime the guy wrote a bad check. He was in jail when he got the okay for his back money."

In this case it should be noted that the taxpayer lost three times: he paid to jail the recipient from passing bad paper to survive, he paid for the appeals process and after everything was said and done he ended up paying the same amount in welfare to the recipient.

Alameda is proud of its strict eligibility requirements. Donna Gliksmann of the Human Resources Agency said, "We require investigations other counties don't. We're trying to protect taxpayers' dollars."

"The basic problem," Liberto told the Guardian, "is one of values left over from the Reagan era. The Alameda County welfare department functions to defend taxpayers' dollars instead of helping poor people survive."

—Bob Manning and John Schwada

Follow that story!

San Quentin Six Trial (7/26/75): Defense lawyers for the San Quentin Six will be allowed to introduce evidence that prison officials conspired to kill George Jackson. Until Nov. 4 Judge Henry Broderick has refused to permit such evidence exclaiming repeatedly "This trial is not an inquest into the death of George Jackson." Judge Broderick said his opinion was changed by an offer of proof filed Nov. 3 by defense attorney Joel Kirschenbaum.

According to the offer of proof, the defense intends to show "that a San Quentin correctional officer shot and killed Jackson while [he] was lying wounded and defenseless on the ground." Prison officials allege that a guard stationed on a gun rail shot and killed Jackson as he ran from the prison's Adjustment Center in an escape attempt Aug. 21, 1971. The Six are charged with conspiracy and murder of three inmate guards and two inmate trustees who died that day.

On Nov. 6, defense lawyers plan to cross examine Marin County pathologist Dr. John Manwaring, who performed the autopsy on Jackson. Manwaring's first report, released Aug. 24, 1971, stated that he thought Jackson was killed by a bullet entering his head and exiting his back. At that time then San Quentin Warden Louis Nelson told the press that Jackson was shot from in front by a guard as he ran toward a prison wall. On Sept. 22, 1971, Manwaring released a different autopsy report saying Jackson was shot in the back and that the bullet exited from his head. Prison officials changed their story to say Jackson had been shot in the back. These and other contradictions in prison officials' statements in 1971 have never been resolved.

—Eve Pell

Local TV news:

'Happy Talk' keeps KGO on top

BY FRED GARDNER

The doctor was describing a man with six children who refused, despite his wife's pleading, to get a vasectomy. "I told him he might lose his wife," the doctor told the television reporter as the camera rolled. "And all he said was, 'Then I'll get another wife.'"

According to Evan White, the KGO reporter who conducted the interview, "That was the heart of the story—an attitude you'd remember after you'd forgotten all the details." But the producer in charge of the six o'clock news had limited the vasectomy story to two minutes and decided to cut the section White considered crucial.

After pleading his case to news director Pete Jacobus, White won his point. But the issue—brevity or thoroughness the goal in TV news coverage—remains unresolved at KGO and elsewhere. A new breed of market researchers called media consultants have convinced the station owners that the key to commercial success for their news shows is a higher "story count" (more items per half hour). "It makes me wish," one reporter told the Guardian, "that the news had never started making money for them."

Until recently, people in television weren't supposed to refer to the news as a "show." The preferred terms were news "programs" and "broadcasts" (more dignified). But now this semantic game has ended, overtaken by economic reality. The news brings in almost a quarter of a commercial station's gross revenues, and helps determine its prime-time success by attracting viewers in the early evening. And just like the less dignified shows, the news is presented in terms of personalities and evaluated on the basis of ratings (which reflect audience size).

The success of NBC's Huntley-Brinkley show in the late Fifties proved once and for all the commercial potential of network news. It became harder for television executives to claim the news was a service they provided the public out of the goodness of their hearts and fealty to FCC regulations.

But even in the wake of the hit news shows produced by the networks, local news remained, throughout the Sixties, just a tail on the network news kite. When Walter Cronkite was flying highest, so by-and-large did the local news shows on stations affiliated with CBS. In San Francisco as of spring 1970, KPIX (Channel 5, owned by Westinghouse Broadcasting and affiliated with CBS) had the most popular local news, followed by KRON (Channel 4, owned by the Chronicle and affiliated with NBC). KGO, (Channel 7, owned and operated by the American Broadcasting Company) was a distant third.

KGO pulls ahead

Then the picture changed. KGO's newly hired "on air talent"—anchorman Van Amburg, weatherman Pete Giddings and sportscaster John O'Reilly—began bantering in between reading their items. Their ratings soared.

The informal style of news presentation that Van Amburg et al adopted in 1970 is known in the trade as "happy talk" or simply "yak." "Happy talk" is generally recognized as the creation of a new breed of market researchers called media consultants. Its earliest practitioners were ABC affiliates such as WPVI in Philadelphia (a client of consultant Frank Magid) and WLS in Chicago (a client of the McHugh-Hoffman consulting firm). Since KGO was (and is) a McHugh-Hoffman client, it has long been assumed that the consulting firm brought "happy talk"

to Channel 7. Not so, John O'Reilly recalled in an interview: "McHugh-Hoffman didn't think we made a good combination and if they'd had their way, we wouldn't have stayed on the air together." O'Reilly gives credit to three former KGO executives—general manager Don Curran, program director Herb Victor and news director Pat Polillo—for establishing the format of the show. "McHugh-Hoffman might have given them other advice," says O'Reilly, "about shorter stories or using more film. But as for how these three guys worked together, they just didn't appreciate the chemistry of it. They tried to stop us."

By the start of 1971, KGO news was moving ahead of its rivals at 11 pm. To accelerate the process, the station launched a saturation advertising campaign featuring the "News Team" (to which Jerry Jensen had been added) on horseback and in a variety of other ludicrous but attention-grabbing poses. It worked. Surveys revealed that KGO was attracting a large number of young viewers not previously into late-news watching. (According to industry lore, everybody in San Francisco goes to bed early. The 11 o'clock news wasn't even considered commercially important until KGO made it so.) By November 1973, KGO had roped in a fantastic 52% share of the 11 o'clock audience.

A day at the races

Today KGO is still predominant at 11 pm, with about 40% of the audience. It also has a slight edge in the early evening over its two network-connected rivals. KPIX and KRON have both changed their news shows to provide more stories (about 18 per half hour), more film, more banter, more "human interest" items in which the reporters appear to be emotionally involved themselves.

But whether the three-cornered competition has led to better coverage for Bay Area viewers is debatable. Critics such as Andrew Stern of the University of California School of Journalism say that the competition for ratings has led to a superficial, almost frivolous approach to what's going on in our society.

At KGO, the biggest station in town, there are 280 employees, 63 in the news department. The news director, 29-year-old Pete Jacobus, has an assistant, an executive producer and a business manager directly under him. Then come the NCOs: the three assignment editors and five show producers. And then the troops: 15 working reporters, nine cameramen, 12 writers and eight film editors. The "on air talent" are classified as reporters but almost never go out on stories.

The linchpin of a television news operation is the assignment desk. Tom Dolan, 27, is chief assignment editor at KGO; the two other editors on the assignment desk are also in their 20s. (Television is a relatively new industry and the work is very fast and physically demanding, which may explain why young people have such high positions.) The assignment editors' job is to choose which stories will be covered and who will cover them. They dispatch the reporters and cameramen, keep track of their whereabouts throughout the day and monitor the progress of their stories.

I watched Dolan do his job on a Thursday in early September. He gets to work at 6:30 in the morning, reads the Chronicle while gulping down his coffee, and cleans off the acetone board on which he grease-pencils yesterday's stories. He marks in a few previously assigned stories. Today, Valerie Coleman will do a



News Director Pete Jacobus aims to increase Channel 7's lead in the ratings war.



Tom Dolan, 27, runs KGO's assignment desk, "the linchpin of the newsroom."

'If the media consultants had had their way, we wouldn't have stayed on the air together.'

—John O'Reilly

first-day-of-school feature. Felicia Lowe will follow some Vietnamese refugee children on their first day at Horace Mann. Tim Findley is doing a retrospective on the politics of the police strike.

Dolan seems oblivious to all the audio-visual stimuli that, even at this hour, are bombarding the newsroom: flashing lights and barking sounds emanating from a bank of police, fire and other short-wave radios; the clickety-clack of six wire-service teletype machines; faces flickering on the screens of three television sets mounted on the newsroom wall, showing what's on the air at KGO and its rivals. (Beneath the sets is a sign that says, "Remember; only you can prevent talking heads." Is this a mockery of or a reminder of the media consultants' main message?)

It turns out that Dolan is *not* oblivious to the hubbub. He stops to listen when a police radio unit reports a "530"—a bomb threat—at a school on Church Street. He dispatches a reporter and a cameraman to check it out. He hears a cameraman en route to work in his radio-equipped car, calling in; Dolan tells him to check out a traffic accident and see if it's worth filming. Dolan phones reporter Jim Vargas at home and assigns him to cover a teachers' strike in San Jose. Then he arranges for Vargas to be picked up by KGO's South Bay Bureau cameraman. (One reporter and one cameraman constitute the basic unit of TV newsgathering. They travel together in the cameraman's car.) Every time Dolan assigns a story he marks it down on the board.

As people arrive for work, cameraman Al Bullock asks if they saw "Mobil 2" the previous night—a new TV program dealing with a TV news crew. The consensus is that it was ridiculous. At 8 am Dolan sends Bullock and reporter Peter Cleveland to the Hall of Justice to do a piece on the sentencing of Eban Gossage and to "poke around." He instructs them,

"On your way back, check into this break-in at North Beach Leather."

The instruction brought to mind a story I had heard involving Mike Lee, the former KPIX reporter. Supposedly Lee was once told, "Go cover Mayor Widener's press conference and while you're over in Berkeley, why don't you poke around and see if you can find out where Patty Hearst is." The story, true or not, is said to sum up the nature of TV reporting.

Television reporters are expected to bring in two or three stories a day. "Three," KGO news director Pete Jacobus told me flatly in an interview. It's physically possible, of course, to drive to three locations around the Bay Area, set up a camera and interview the protagonists of three separate stories. But there's no time, given such a schedule, to examine anything thoroughly or to simply hang around—a useful newsgathering technique. As one KGO reporter put it, "You can't really pursue new angles. You have to present the story more or less as it's been handed to you by your first source." The reporters are paid well for their work—in the \$30,000-a-year range.

Trouble in paradise

The powers-that-be at KGO are not pleased that their "News Scene" ratings have declined in the last year and a half. Jacobus was brought in this summer to reverse the trend. He is, according to an insider at KGO, "a McHugh-Hoffman party-liner." Meaning he tends to accept and enforce the consultants' recommendations. ("Television journalists are no different than Proctor & Gamble," Jacobus told the Guardian, "in that you have to know how you're being received.")

Our source says that one of Jacobus's first moves was to demote show producer Bob Rand for "letting stories

the ratings race

The economics of ratings

Rating points are to television programs what circulation is to a newspaper: the figure to which advertising rates are pegged and the key to whether anyone will want to advertise in the first place. Rating surveys are being conducted constantly by two market-research firms, Nielson and Arbitron. These outfits publish their results in monthly (and a few special weekly) reports that the stations buy. A rating point shows the percentage of all TV-owning homes in the area watching a given show. In the Bay Area today there are 1.65 million television homes (making this the sixth largest market in the country). A rating of ten means that 165,000 sets are tuned to the show in question.

The Nielson and Arbitron reports also list the "share" of TV sets in use that a given show has attracted. At "fringe" times, when a small percentage of sets are in use, a few rating points might mean a very large share. For example, at 11:30 pm the "Tonight Show" starring Johnny Carson might have a five rating and a 40 share. But at 8:30 pm, "Chico and the Man" might have a ten rating and only a 20 share.

The ratings report also breaks down the audience in terms of age and sex. Advertisers have become increasingly preoccupied with this "demographic" analysis. According to George Davidson, General Sales Manager at KRON-TV, "women aged 18 to 49 is the demographic most advertisers are looking for. These are the people who are forming families, buying refrigerators, stoves, soaps and detergents." The news audience, according to Davidson, is better educated and somewhat wealthier than the general TV-watching population.

The price of television ads varies according to the time of year and other market conditions. Fall, bounded by back-to-school and Christmas shopping days, is the peak quarter for advertising sales. Currently, a 30-second "spot" costs about \$70 per rating point. In other words, a 30-second ad on a show with a ten rating costs about \$700. The figure isn't exact because ads are generally sold in "packages" involving many shows, and considerable bargaining goes on between the station's salespeople and the advertising agencies' "time buyers."

A station may insist that an advertiser buy time on some daytime and "fringe" shows in exchange for getting a desirable prime-time or news spot. Prices can be marked down as much as 15% if the station really has a lot of time to unload. "Selling ads for a TV show is like selling hotel rooms or tickets for an airplane flight,"

Davidson points out. "Once that plane takes off you can't sell the seat." On the other hand, he says, "there's a limit to how big a discount the station will give. You don't want to devalue your inventory by selling it for \$25. I'd rather run a few Smokey-the-Bears [public service announcements for which the station isn't paid] or promos for our other shows."

Local TV news is more profitable to KGO, KRON and KPIX than news produced by the networks with which they are affiliated. The reason is simply that on a locally produced show the station sells all the ads (six minutes per half hour). On a network "feed"—Walter Cronkite, for example—the local station sells only the "pre" and "post" minutes.

Here's how rating points translate into profits. At last count (an Arbitron report for the first week in October) KRON's "Newswatch" show, anchored by George Reading and Fred LaCrosse, had moved up from a six to an eight rating—approximately 130,000 sets tuned to it. At 6 pm, when the three major stations are in direct competition for the news audience, the KRON rating slips to seven. Assuming that ads are sold according to the \$70-per-rating-point formula, a 30-second spot would cost \$560 during the first half-hour of "Newswatch" and \$490 during the second half. The total ad income for the hour would come to \$12,600—\$63,000 a week, or more than \$3.2 million a year.

KRON runs two other "Newswatch" shows: a half hour at noon, which has a two rating, and a half hour at 11 pm, which has a six rating. These shows probably bring in about \$500,000 and \$1.5 million respectively. By the above reckoning, KRON's news operation may gross as much as \$5.2 million. Figure that the winter and summer quarters bring in less than fall and spring; and that last year "Newswatch" grossed 20% less (since its rating was lower). The news-show income still would be about \$4 million—measured against a news-department budget in the neighborhood of \$2 million. (The \$4 million figure jibes with two figures Davidson recently gave to Off-Camera, a local television-industry newsletter. Davidson revealed that KRON figures to make between 25% and 30% of the \$67.5 million grossed by Bay Area stations; and that news brings in 23% of KRON's gross. This would put KRON's news earnings in the area of \$4 million.)

And KRON's news operation appears to be the least profitable of the three major stations!

Here's an evening news box score, based on the Arbitron report for the first week in October:

Time	Channel	Show	Rating	Share
5 pm	7	KGO News Scene I (Dunbar, Small, Davis, Hansen)	11	33
5:30	4	KRON Newswatch (Reading, LaCrosse, Brody, Lowry)	8	22
	7	News Scene I (continued)	9	25
6:00	4	Newswatch (continued)	7	15
	5	KPIX Eyewitness News (Bohrman, Crimm, Walker, Hunsaker)	11	24
	7	News Scene II (Van Amburg, Jensen, Giddings, O'Reilly)	11	24
6:30	4	NBC News (John Chancellor)	7	15
	5	CBS News (Walter Cronkite)	12	26
	7	News Scene II (continued)	11	23
7:00	5	Eyewitness News (Bohrman, Joiner, Walker, Hunsaker)	8	19
	7	ABC News (Harry Reasoner)	6	14
10 pm	2	KTVU Action News (Atkinson, Brandwynne, Park, Martinez)	5	10
11	4	Newswatch (Reading, LaCrosse, Angel)	6	20
	5	Eyewitness News (Bohrman, Crimm, Walker, Bartlett)	7	23
	7	News Scene (Van Amburg, Jensen, Giddings, O'Reilly)	12	40

Rating: % of all Bay Area TV-owning homes. Share: % of all sets in use at time.



Anchormen George Reading and Fred LaCrosse (on camera) in the KRON studio.

'Nobody expected Van Amburg, an ex-reporter who had been in San Francisco broadcasting for 20 years, to become a superstar.'

run too long." In October, a group of the working reporters at KGO signed a petition to Jacobus urging him to permit longer stories and to allow reporters to go on-air with their stories more often. It may be a losing fight even if they can sway Jacobus. Van Amburg, who probably wields more power than the news director, is said to dislike sharing his air time with reporters.

One of the main criticisms of local TV news reporting that I had been hearing—"there is almost never any analysis provided"—didn't seem applicable at the time I visited KGO. Reporter Tim Findley was working on a documentary reviewing the events of the just-ended police strike. He spent most of Thursday bent over a movieola, helping a film editor cut footage of Mayor Alioto's response to the strike. (Ordinarily at KGO, because of union regulations, writers rather than reporters edit film. Findley was editing this piece because he was going on the air with it.) By two pm Findley had put together a brilliant one-minute clip showing the sequence of changes Alioto went through during the week—from tough anti-strike talk, "They will be fired!" to a denunciation of the supervisors for maintaining this very position. Findley, who came from the Chronicle, seems completely at home in the new medium. In the late afternoon he decided he needed a "visual of John DeLuca on the phone to go with a voice over." Findley's

script dealt with a secret plan to call in the California Highway Patrol had an emergency developed. Findley accompanied a cameraman to City Hall to shoot DeLuca at his desk. The shot would carry some implication that we were seeing DeLuca make the call to CHP Chief Gray Davis setting up the plan.

Producers for the three News Scene shows (five, six and 11 pm), with input from Jacobus and executive producer Clark Biggs, decide which of the 30 to 40 stories filling up the assignment board will be aired. In general, according to Jacobus, about 75% of what gets shot gets used. Some stories are repeated at six and/or 11, but almost always in altered form. (Partly to avoid overlap, according to six o'clock producer Bob Rand, the emphasis is on national news at five, local news at six and late-breaking developments at 11.) It is the show producers who decide how much time each story deserves and in what sequence they should run. They also look at footage as it is developed, evaluate stories supplied by the network and choose which of the wire-service stories ought to run. These they tear off the machine and pass on to writers to revise.

The writers—lowest paid workers in the news department, averaging about \$15,000 a year—prepare the "voice overs" that the anchor people read while film is being shown. They also do the teasers, lead-ins and lead-outs that give the show its verbal continuity. Van Amburg, who arrives at KGO around 3 pm, likes to rewrite most

continued next page

KRON and KPIX have been playing catch-up ball ever since 1970.



KRON News Director Jim Reimon (left) with executive producer Dave McLean.

continued from previous page

of his own material to make sure it's right for his voice. Maybe that's one reason he's the highest-paid anchor man in town, earning more than \$100,000 a year. (One reason the other stations were caught by surprise when KGO started rising in the ratings five years ago is that nobody expected Van Amburg, an ex-reporter who had been in San Francisco broadcasting for 20 years, to become a superstar. Some of these same "experts" now say that his personality is the one and only cause of KGO's success.)

The rise and fall of ratings translates into career ups and downs for people in the television business—most obviously for those who appear on the air. At Channel 7 the triumphant News Team has been kept intact for the last five years. (Now John O'Reilly has signed a contract with NBC sports and intends to leave as soon as KGO will let him. Television stations have an option system similar to the reserve clause in professional sports by which they can retain the services of their "on air talent" whether or not the talent wants to stay. O'Reilly, who will play out his option by May 1976, denies the widespread rumor that KGO has refused to let him go. "They just haven't settled on a replacement yet," O'Reilly says, "and I don't want to rock the boat during this rating period.")

At KPIX and KRON it seems as if they've been pulling up anchor people

every few months. Remember John Weston and Rod Sherry? They anchored the KPIX six and 11 o'clock news respectively at the start of the Seventies. Since then we have seen Ron Magers, Joe Glover, Gene Tuck, Andy Park and Stan Bohrmann. Leon Hunsaker was dropped for a while when KPIX General Manager (at the time) Bil Osterhaus decided he didn't need a weatherman. Then Bob Lobertini held the job for a while. Now Leon "the professor" is back in the early evening, with Joel Bartlett spelling him at 11. Barry Tompkins had turned into a good sports-caster but he was dropped for Milt Kahn. Kahn couldn't get anybody out and Wayne Walker was called in to relieve.

There have been major changes behind the scenes, too, as KPIX fought to restore its position vis-a-vis KGO. News director Ron Mires was dropped in 1972 in favor of Jim Van Messel, who had mastered the ABC approach to news at WXYZ in Detroit (the ABC affiliate). Van Messel's assistant, Lee Messey, came from ABC network news in New York. All three show producers hired by KPIX in 1973 came from ABC stations: Abe Wishnia from Indianapolis, Karl Sonkin from Kansas City and Paul Jeschke (Van Messel's eventual successor as news director) from KGO itself. In 1973 KPIX General Manager Bil Osterhaus was driven out by Westinghouse higher-ups who felt he wasn't running a sufficiently profitable operation. According

to an Osterhaus associate, KPIX netted only \$1.8 million the year he left. Westinghouse wanted more—a profit rate of 45¢ for every dollar spent. (As their "defense" profits dwindled and their appliance business kept losing ground to the Japanese, Westinghouse put increasing emphasis on making money from its broadcasting operations.) As for Osterhaus, he wound up running public television station KQED—a nonprofit institution—where he is under constant attack for being too profit oriented.

Osterhaus's successor, George Resing, came from WLS in Chicago—an ABC station and very successful McHugh-Hoffman client. Resing's program director, Bill Hillier, came from the ABC station in Baltimore. (Pat Polillo, the news director who guided KGO to the top in 1970-71, was hired by Westinghouse in New York to oversee all their news operations.)

What did this incredible musical chairs act achieve for KPIX in the 1973-74 period? An imitation-KGO format that seemed much choppy but hardly any brighter than the John Weston and Rod Sherry shows that, not too long before, had been the most popular in San Francisco.

There are only a few structural differences between the KPIX and KGO news departments. The main one is that at KPIX, news is under programming. In other words, the news director, Paul Jeschke, reports to the programming director, Bill Hillier, rather than to the General Manager. "This arrangement," according to TV Guide executive Jack Armstrong, "shouldn't be tolerated by any self-respecting news director for a minute." It means, Armstrong says, that Hillier has hire-fire power over news personnel and influence over the content and presentation of the news.

"Hillier is not a newsman," says Andy Park, former KPIX anchorman. "Here's an example of his news judgment," Park

told us at a recent interview. "Hillier insisted on cutting out of the SLA shoot-out in Los Angeles, which we were covering live, to go to a game show. Van Messel (Jeschke's predecessor as news director) threatened to deck him right then and there. Van Messel wound up resigning. I'm not saying Hillier did a foolish thing—only that it wasn't a newsman's judgment."

Park asked to be released from his KPIX contract, and was, several months ago. He is now working on an interim basis as an investigative reporter for KTVU.

Susan Hewitt, producer of the KPIX six o'clock news and another ex-KGOer, thinks 'Pix is in many ways a better place to work. "Here reporters cut their own film," she points out. "At KGO, the writers have it in their union contract that they edit film. It's best when the reporter who got the story and who understands the story can edit it." Hewitt says that because KPIX isn't totally unionized, "new people can get training here, which is good for them and good for us. At KGO," she recalls, "they'd say, 'how can we hire an inexperienced person for \$250 a week?'"

The newsroom at KPIX seems calm (sluggish?) compared to the frenetic scene at KGO. There are fewer people (less than two-thirds as many) and they seem kind of laid back compared to the KGO staff. The assignment editor, Tom Mitchell, is a soft-spoken 31-year-old who commutes by bus every day from Santa Rosa. On his way to work, Mitchell reads the Chronicle which he, like all the TV newspeople I talked to, disparages. "When I worked in Los Angeles," Mitchell said, "I would always find one or two overnight stories in the Times that we could pick up on. In the Chronicle I never find any." Mitchell's assignment board has room for only 25 stories a day, and he often winds up having assigned fewer than 20. He says he would "settle for

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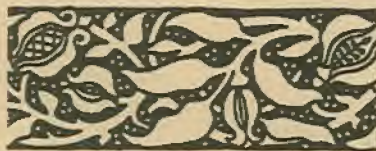
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even fewer," and that he considers it his job to make judgments as to which stories will be newsworthy, not to dispatch reporters to a maximum number of locations per day.

News director Paul Jeschke reiterated this philosophy in an interview. "Our goal is to do stories that matter," he said. "We're against wall-to-wall film, film for film's sake, lots of short voice-overs. I would rather do ten or 20 stories in depth than 30 or 40 badly."

Reporter Al Dale confirms that in the past few months "we've been allowed to go as long as three or four minutes. There used to be a 90-second outside." A recent rise in the ratings suggests that Bay Area viewers appreciate KPIX's de-emphasis of "story count."

Jim Reimon, news director at KRON-TV, was willing to talk to the Guardian but wouldn't let us hang out in the newsroom. "I don't want my competition

to know what I'm doing," he explained.

Reimon was adamant in his defense of media consultants (KRON began using Frank Magid in 1972). "We use them to tell us what people like and don't like about how the news is presented," he said, "but never in relation to news content. We're interested in what these people make of our aesthetics, our visual approach. For example, they told us that the set we were using on the Valentine/Wilson show (former KRON newsmen) was dead dull. 'A psychological turn-off' they called it in their memo. And they were right. We changed it and got results."

Reimon didn't say that in addition to getting a new set, KRON got new anchor people: Fred LaCrosse and, a while later, George Reading (Magid advocates a "dual anchor"). Jack McKenna was brought in from the Midwest to replace Karna Small as weather reporter (this according to Roy Heatly, Reimon's pre-



Al Bullock, KGO's ace cameraman, with producer Bob Rand.

decessor). Sportscaster Bob Marsden was also replaced on Magid's recommendation.

Magid's advice, Heatly says, was "totally predictable, based on his successes in Philadelphia and San Antonio." The overriding point was "to speed up the pace of the newscast." Heatly recalls that Magid frequently made suggestions concerning matters of content: "In one report to the station manager Magid said that people were tired of Watergate and that Watergate should never be the lead item of a newscast. This was in 1973. It turned out to be quite a misreading of what the American people were thinking."

Richard Townley, who wrote a piece about the news consultants in TV Guide last year, pointed out that in a visual medium you can't really draw a line between "style of presentation" and the actual content of the news. Consultants, acting in the name of "style of presentation," can and do influence decisions concerning personnel, story selection and emphasis. And, as one critic of the consultants' role points out, "when a station spends \$40,000 to get Magid's advice on how to become Number One, it's hard to believe they don't follow it."

Some of the fundamental Magid and McHugh-Hoffman messages to news directors have been: maximize your "story count." Minimize "talking heads." Use a lot of film, particularly at the top of the show. Hire young, good-looking

Critics want stories judged by their 'inherent importance as news, not visual impact.'

people for the on-air positions. They should appear on top of every story; and should at all times seem friendly, informal and warm. Smiling is encouraged.

The consultants claim that they are simply finding out what the public wants and conveying it in an unbiased way to the stations. Consulting Phil McHugh said modestly in a recent Broadcasting Magazine interview, "is the only business I know of where you get paid for telling the absolute truth." And get paid well, he might have added. His agency, which is based near CIA headquarters in McLean, Va., serves 28 stations and grosses about \$1 million a year. The staff consists of only nine "guys and girls," in McHugh's words. The Iowa-based Magid firm has over 100 station-clients and a staff of 85 "commercially aware" people.

The consultants also contend that many news departments are run by intellectuals who are totally out of touch with their working-class audience.

Critics of the consultants fire back that Magid, McHugh-Hoffman and their smaller imitators are extremely contemptuous of the viewing public, using phrases such as "Billy Bluecollar" in their memoranda and urging simplistic, superficial coverage of events because they think people can't understand anything else.

In January 1974, a group of Andrew Stern's students at the University of California School of Journalism videotaped a week's worth of evening news

continued next page

There's only one "2"

KTVU is an independent station—meaning unaffiliated with a network—with studios in Oakland. It is owned by the Cox Broadcasting Company, headquarters in Atlanta. By going on the air at 10 pm, KTVU's "Action News" avoids direct competition with the major stations. Its rating has been as high as seven recently; management's goal is ten.

The news department at Channel 2 is half the size or less than the other stations'. Marcia Brandwynne, Stan Atkinson and Gary Park all go out on stories three or four days a week. This would be logistically impossible at the other stations where the anchor people all have to appear on early evening news shows.

Two years ago KTVU had, for my money, the best "on air talent" in town. Bob Wilkins, the man who really knew where weather reporting was at,

has retreated to his Creature Features bailiwick. George Reading was hired by Channel Four.

That leaves Marcia Brandwynne, the anchor person who seems most like an ordinary human being, and Gary Park, the first-rate sportscaster. Park is a fan but not a jocksniiffer; knowledgeable about sports and about other things, too. His ad libs don't reek of rehearsal. He's laid back but capable of great enthusiasm. And once I heard him say of a ground ball that went through the legs of both Don Sutton and Davey Lopes, "It looked like a croquet shot going through two wickets."

Television News (TVN), the syndicate on which Channel 2 has relied for all its out-of-town coverage, is folding as of Oct. 31. KTVU news director Sherman Bazell has been in New York trying to line up alternative sources.

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'The trouble with "happy talk" is not that it's trivial: it's that the point of view being expressed is almost always vapid and revolting.'

continued from previous page
on the three major stations and analyzed the content. This is how they broke it down:

	KPIX	KRON	KGO
Commercials	25%	21	22
Sports	12%	12	13
Weather	13%	13.5	10
Teases, lead-ins	2%	5.5	5.5
Happy talk	3%	1.5	3.5
News content	45%	46.5	46
Average # of stories	17.4	17.4	26.2
length in seconds	44	46	29
Sex, fire, crime, etc.	49%	17	55
National	30%	26.5	47
State and regional	14%	6.5	11
Local	56%	67	42

According to Stern, the chief failings of television news are: "No analysis is provided." The percentage of what he calls "serious stories" is very small. "It's mainly a performance." And the anchor people and writers combine to "murder the English language."

Stern noted in an interview that a local

anchorman once remarked that his goal as a newscaster was "to accurately report what people said." In Stern's view, "This leads to 'Alioto-said-today' type news. Who is supposed to make sense out of what Alioto said? No analysis is provided. And by analysis I don't mean editorializing. I mean putting things in perspective." What usually passes for analysis, Stern adds, is "getting footage of people on two sides of a question and concluding, 'and so the controversy continues to rage.'"

Another articulate critic of the current broadcasting scene is Joe Russin, news director at KQED. Russin was a prime mover on KQED's "Newsroom," long billed as a more serious or "alternative" kind of TV news show. Russin recalled for us the premises on which "Newsroom" was based and which he and others hoped would distinguish it from commercial TV news shows:

- 1) Social trends are more important than individual acts. Groups with something to say are more newsworthy than murders.
- 2) Newspaper news has been better

than TV news because it is coming from the reporters themselves. The people on the air should be the people who know the story. Everybody knows that the person they're watching is just reading something.

3) News doesn't originate on Mt. Olympus and shouldn't be presented as if it did. Reporters should describe how they actually got the story. And they should act informally. ("Newsroom" actually preceded KGO with a kind of happy-talk format.)

4) It's silly to pretend that reporters don't have feelings about the stories at hand. Therefore they should reveal them.

5) It's feasible—and good journalism—to conduct live interviews on the air. This is not widely done because it involves a risk (the risk that the interview won't go well).

6) Whether or not a story runs should be determined by its inherent importance as news, not its visual impact.

7) The weather, sports and police-blotter reports have no place on a serious news show. This, according to Russin, was Mel Wax's principle, not his.

Here are some of my own thoughts after many years of on-and-off news watching and about a month of talking to people in the industry.

A lot of the criticism of TV news is just plain high-brow snobbery. Print journalists in particular, even those who have moved on to TV careers,

don't respect television as a medium. The truth is, television is a much better medium than print for telling certain kinds of stories. Tim Findley's documentary about Alioto's switcheroo during the police strike could not have been equaled in print. The earnestness and "sincerity" with which the mayor set forth his position(s) had to be seen and heard.

But television is a poor medium for telling other kinds of stories—a complicated swindle, for example. In print you can re-read the parts that confuse you and maybe make sense of it after a while. On television, if you can't follow an explanation, or the phone rings, you're lost. This may partly explain why the crumbling economy—the chief topic of our time—is the subject of so few TV news stories.

What's upsetting about TV news, to me and the people I watch it with, is the political perspective. And in this the TV stations are no different than their counterparts in print.

The trouble with "happy talk" is not that it's "trivial"; it's that the point of view being expressed is almost always vapid and revolting. Authentic jive would be great—the kind of comments real people make regarding celebrities, politicians and other "newsmakers." As of now, the closest things to real jive on television are the topical sections of Johnny Carson's monologues.■

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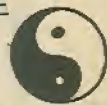
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Sup. John Barbagelata pulled off political upset of the year.

BY JERRY ROBERTS

You better get on your horse and get down here if you want to talk to him," the woman answering the phone at Barbagelata for Mayor headquarters bellowed above ecstatic crowd noises on election night. "Barbagelata's not going to go downtown."

At City Hall, George Moscone, Quentin Kopp, Dick Hongisto and a host of other victorious politicians trooped in for obligatory TV interviews. But Barbagelata stayed at his Ocean Avenue headquarters with his family and friends all night, sipping champagne and nursing along his slim lead over Dianne Feinstein. "Why should I go downtown?" he asked me at his headquarters. "I'll stay here with my people. They're all I have."

Barbagelata's self-proclaimed "people's victory" over Feinstein for second place in the mayor's race, an upset that sends him into a Dec. 11 runoff with Moscone, heralded a big defeat for organized labor and a victory for conservative elements of the "neighborhood movement." Although Moscone, labor's candidate, came in first, every antilabor proposition on the ballot—nearly all of which were authored by Barbagelata and opposed by Moscone—won overwhelmingly. All the incumbent supervisors, who during the campaign attacked municipal employees as the easiest target on which to blame the city's woes, were returned to office. Joyce Ream, the SF Labor Council's "bullet vote" candidate, managed to win only 50,000 votes.

The message was clear: organized labor, hampered by campaign spending limitations and rebellious taxpayers, can no longer deliver enough votes by itself to win elections in San Francisco.

There was some bright news for labor (and everyone else): Joe Freitas, labor-backed candidate for District Attorney, trounced incumbent John Ferdon, who finished a humiliating third, 8000 votes behind challenger Carol Ruth Silver, who also ran very strong.

The DA result was a clear mandate against Ferdon's disjointed priorities of toting up a high conviction rate by going after prostitutes and drunks and refusing to prosecute violent criminals, white collar crime and law-breaking city officials.

Further good news came from Sheriff Dick Hongisto's easy victory over a field of five challengers. Hongisto fell just short of winning a majority of votes (49.6%), but the size of his win still gives him a clear mandate to continue his sweeping reforms at the county jail.

Looking ahead to the December runoff, John Barbagelata has already begun sharply drawing the difference between himself and George Moscone. Barbagelata told the Guardian, "The issue is who's gonna control San Francisco—the people or the labor bosses?" He will undoubtedly come out punching, hit Moscone hard as a lackey of labor, bring up Moscone's connections to Joe Mazzola and Mazzola's Konocti Harbor Inn, while he paints himself as a man of the people and the good-government hope of the little guy.

SF city election: looking ahead to the runoffs

He feels confident he can win nearly all the votes that went to his conservative colleague John Ertola, (if Barbagelata had all of Ertola's votes, he would have beaten Moscone by 4000 votes), a large majority of the votes that went to his Republican colleague Milton Marks and a sizable chunk of Feinstein's support, particularly the neighborhood people who backed both Feinstein for mayor and Barbagelata's antilabor propositions. Barbagelata will also be putting on more of a push for money: while Moscone raised the \$126,000 limit, Barbagelata raised only about half that much.

Moscone, meanwhile, appears just as surprised by Barbagelata's showing as everyone else. His advisors are now re-mapping their strategy to meet the unexpected challenge. "Very frankly, we don't have much of a campaign mapped out against Barbagelata," Don Bradley, Moscone's campaign manager, told the Guardian.

In the run-off, Moscone will probably hit hard on exactly what Barbagelata's

promised budget cut-backs would mean in terms of city services and unemployment. He will likely offer himself as a harmonizer who can bring together divergent interests and portray Barbagelata as a divisive force who will polarize the city. Don Bradley told us, "George is happy to have the support of labor. He's happy to have the support of environmentalists. He's probably going to go on the basis he can pull these diverse forces together, and the chief hater of labor [Barbagelata] can't."

Moscone will start fence-mending immediately, especially among liberals who are not particularly enamored of Barbagelata's staunch Catholic conservatism. Feinstein's gay, minority and environmentalist votes, Marks's pockets of support in neighborhoods like the Mission, Visitacion Valley and Hunter's Point and Ertola's Italian boosters will all be targets of the Moscone run-off campaign. As Don Bradley put it, "We plan to call a lot of people. We've got a candle burning for everyone."■

TV news election night duel

KTVU, the poor sister from Oakland, got the drop on the other local TV stations and won the annual election night shoot-out. Channel 2 ran the first early returns and gave the first analysis (provided by Assemblyman Willie Brown) predicting Moscone's victory and indicating trouble ahead for Feinstein.

KGO (Channel 7) was first to call Hongisto a shoo-in and to predict Freitas's victory in the District Attorney race.

Channels 2, 5 and 7 all made use of their new "minicams"—lightweight cameras that, in conjunction with a transmitter mounted on a van, can send a live microwave image. Channel 7 had a screen behind anchorman Van Amburg on which reporters in the field appeared life-sized. The effect was striking: when Van turned to the screen he appeared to be in direct conversation with Tim Findley (for example) at Feinstein headquarters.

The evening proved, however, that

technology is no substitute for human intelligence. George Osterkamp, the producer hired by KTVU to orchestrate its election coverage, had chosen 13 precincts on which to base overall predictions. Poll-watchers at the 13 locations began phoning in results shortly after 8 pm. By 10:15 Willie Brown, a guest on "Action News," was able to look at the returns from Park Merced and say that Feinstein's 30% "wasn't much of a lead—she should be doing better than that."

KTVU's Stan Atkinson, stationed at City Hall with the minicam, was first to note that the voter turn-out was running as high as 70%. Marcia Brandwynne balanced this by pointing out that total registration had fallen below 300,000 for the first time in years. (Unfortunately, nobody had the audacity to say that the whole spectacle was a big charade, designed to conceal the realities of political power in this society.)□

—Fred Gardner

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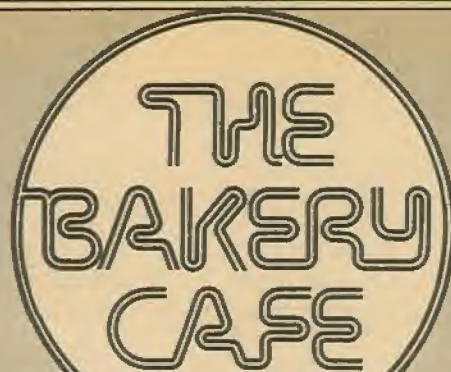
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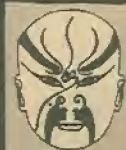


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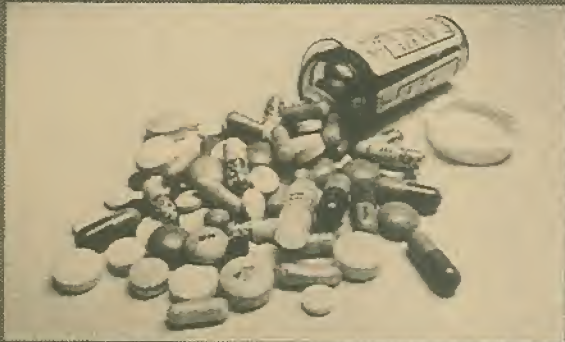
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GEMCO	31.25	2.95	2.45	4.35	2.95	3.30	3.45	3.45	2.80	3.15	2.40
MER-RILL'S	31.58	4.00	1.79	4.50	3.10	3.65	2.59	4.30	2.65	2.75	2.25
PAYLESS	32.24	2.95	2.60	4.59	2.95	3.35	3.10	4.30	2.85	3.10	2.45
PAY 'N SAVE	32.87	3.15	2.75	4.25	2.95	3.80	3.50	3.39	3.00	3.59	2.49
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BOWER-MAN'S	42.85	4.75	2.87	5.38	5.12	4.18	3.68	4.95	4.16	4.56	3.20
HUB	92.50	8.95	7.95	9.95	12.95	8.95	8.95	12.95	8.95	7.95	4.95
38.31 AVE. TOTAL BILL	AV	3.78	2.90	5.06	4.19	4.00	3.80	4.72	3.54	3.55	2.77



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SF	Total Bill	Maalox 12 oz.	Bayer 100	Cheapest Aspirin 250	Trynamic Expectorant 8 oz.	Tylenol
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LONGS	8.45	1.39	.99	.79	3.59	1.69
PAYLESS	8.47	1.39	.97	.69	3.83	1.59
VALUE GIANT	9.03	1.39	1.13	.87	3.85	1.79
PAY 'N SAVE	9.11	1.67	1.19	.69	4.07	1.49
WAL-GREEN'S	9.73	1.39	.98	.65*	4.92*	1.79
MER-RILL'S	10.19	1.39	.99	1.49	4.73	1.59
BOWER-MAN'S	10.71	1.59	1.25	1.35	4.73	1.79
HUB	12.70	1.98	1.49	1.50	4.75	2.98
AVERAGE TOTAL BILL	9.63 Avg. Cost	1.48	1.10	1.07	4.21	1.74

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WAL-GREEN'S	8.19	1.24	.89	.79	4.00	1.27
THRIFTY	8.41	1.16	.94	.59	3.99	1.73
LONGS	8.70	1.77	.98	.88	3.88	1.19
CO-OP	9.28	1.45	1.13	.65*	4.26	1.79
PAY 'N SAVE	9.57	1.67	1.13	.69	4.29	1.79
DRUG KING	10.97	1.49	.99	1.97*	4.73	1.79
SHAT-TUCK	11.18	2.18	1.40	1.19	4.86*	1.55
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STIER'S	11.69	2.08	1.40	1.59	4.73	1.89
WALT'S	11.79	2.08	1.40	1.59	4.73	1.99
MUL-LEN'S	12.06	1.79	1.40	1.89	4.00*	2.98
AVERAGE TOTAL BILL	9.87 Avg. Cost	1.65	1.15	1.14	4.20	1.74

Comparison shopping for drugs

E. Bay: Ten most frequently prescribed drugs

East Bay	Total Bill	Prenarin 125/25	Tetracycline 250/25	Valium 10/25	Penicillin V-K 250/20	Darvon 65/25	Empirin & Codeine 125	Erythromycin 250/20	Hydrodiuril 50/25	Librium 10/25	Ovulin 21
THRIFTY	27.24	2.65	1.89	3.89	2.25	2.90	2.60	3.90	2.25	2.93	1.98
WAL-GREEN'S	27.29	2.59	1.49	4.41	1.74	2.69	3.22	3.09	3.05	2.76	2.25
PAY 'N SAVE	29.73	2.90	1.95	3.80	2.25	3.25	3.09	4.49	2.85	2.90	2.25
PAYLESS	30.50	2.95	2.25	4.25	2.20	3.35	3.35	3.95	2.85	3.10	2.25
GEMCO	31.80	2.95	2.45	4.35	2.95	3.30	3.85	3.45	2.95	3.15	2.40
LONGS	32.90	3.25	2.45	4.30	3.50	3.60	3.40	3.95	3.00	3.20	2.25
CO-OP	35.90	3.90	2.70	5.05	3.55	3.80	3.45	4.25	3.20	3.50	2.50
GUY'S	37.61	2.35	2.75	4.85	4.10	3.85	4.15	5.10	3.95	3.95	2.56
DRUG KING	40.72	4.19	3.13	5.13	4.49	4.44	4.38	4.29	4.19	4.19	2.29
STIER'S	42.90	4.25	3.40	6.25	4.95	3.95	3.75	4.95	4.00	4.50	2.90
MUL-LEN'S	43.40	4.50	3.25	5.90	4.50	4.45	4.35	4.95	3.95	4.55	3.00
SHAT-TUCK	43.15	4.50	3.45	5.60	3.90	4.60	4.45	4.00	4.20	4.40	3.25
WALT'S	56.25	5.90	4.50	7.60	5.75	5.80	5.55	6.75	5.20	5.70	3.50
AVERAGE TOTAL BILL	36.87 Av. \$	3.60	2.74	5.02	3.54	3.84	3.81	4.45	3.51	3.75	2.56

BY KEN McELDOWNEY AND BARBARA FRANCIS

A Guardian survey of 23 drug stores in San Francisco-San Mateo and Alameda found that shoppers willing to comparison shop among the discount drug stores—which enjoy the price saving advantages of limited services and bulk drug purchases—can save as much as 25% on prescription drugs. An even greater price range exists among the independently owned stores.

Unfortunately, comparison shopping for drugs is more complicated than merely looking for the lowest price. Catherine Johnson, project coordinator for Consumer Action's "A Shopper's Guide to Pharma-

cies" (out-of-print) cautions, "If you are taking a variety of drugs from more than one doctor it is important to go to a drug store where patient records are kept. The pharmacist will be able to spot possible adverse interactions between drugs prescribed by different doctors."

Fred Willyerd, executive secretary of the California Pharmacy Board adds, "The old general practitioner had a finger on what drugs you were taking, but now with the greater use of specialists, the only professional who can spot potential problems is a pharmacist. If he finds a drug is in conflict with others you are taking, he or she can call up the doctor to see if another drug can be substituted.

"But if you do have your medical records all with one doctor or clinic and don't take many different kinds of drugs, your best bet is to comparison shop

for the best price on the drugs you are taking," Johnson added.

She stresses that in trying to determine if a particular drug store's prices are out-of-line, you should compare chain stores with chain stores and independents with independents. "Independents often charge more, but their additional services take more time and thus their operating expenses are greater."

Consumer Action also found that some pharmacists had a policy of matching prices for their regular customers. This means that if you find a lower price on a particular drug, your regular pharmacist might match it. Catherine Johnson concluded, "This matching occurs particularly when a drug is purchased frequently, and can provide you with the advantages of lower price combined with the personalized services of your regular pharmacist."

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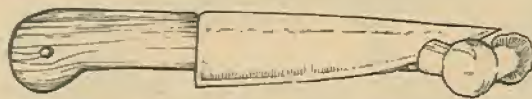
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PHOTO BY RICK GROSSE

BY DR. LESLIE DIERAUF

"Drink to the memory of Schultz. His friendliness to man did him betray."

Thus reads the plaque on the drinking fountain at the Golden Gate Park police station. Schultz was a dog friend of the constabulary who had the misfortune to be poisoned in the line of duty. If your pet were suddenly to come up against the same fate, would you know what to do?

If you don't have a trusted veterinarian who takes care of your pet on a regular basis, you would probably grab the phone book, turn to Veterinarians in the yellow pages and feel overwhelmed. San Francisco alone boasts 29 veterinary hospitals endowed with some 72 veterinarians. Most of them are listed as belonging to the SF Veterinary Medical Association, but all this means is that these local vets pay annual dues to the American Veterinary Medical Association, an organization similar to the American Medical Association. About the only thing you can do is dial one of the numbers at random. Meanwhile, your dog is going into convulsions on the floor. The situation would be much more manageable if you had chosen a veterinarian in advance of the emergency. Here's how to go about it:

The best approach is to consider those in your own neighborhood first, since you can take your cat down the street quicker than you can whisk it across town. Talk to those of your neighbors who have pets, or chat with folks who walk their dogs in the park near you. You might want to linger outside a veterinary hospital and talk to clients who come and go. If you step inside, you can pick up something of the general atmosphere, and the receptionist should be able to fill you in on such objective data as fees, billing times, office hours and after-hours services. You might ask to meet the veterinarian on duty.

Beware the veterinary hospital that doesn't offer information freely. The veterinarian who fears an honest approach by a client is often attempting to gloss over faults in his or her practice. Simi-

Leslie Dierauf is a veterinarian in Davis, California.

larly, don't let a shiny, leather-chaired waiting room turn your head. That probably just means they charge more. Ask yourself the following questions.

Do the employees in the office and examining room seem qualified? These people tend to reflect the character of the veterinarian. They should be capable of dealing with your needs in an efficient, relaxed manner.

Is the veterinary hospital well equipped? You will run into extra expenses if your veterinarian doesn't have a laboratory or radiograph machine or pharmacy: they will have to send samples out for analysis, and you will have to take your pet somewhere to be X-rayed and make another trip to a drugstore to fill any prescriptions. The surgery room should be clean and removed from extraneous traffic. Anybody in the operating room should be equipped with cap, gown and gloves.

Does the veterinarian seem confident? Here you have to rely on your initial instincts. Just remember: you're putting your pet's life in the hands of this person, so it should be someone who inspires confidence in you.

Does the veterinarian listen to you? You're the only person who can speak for your pet, and it's up to you to do so—directly to the veterinarian. If someone escorts your dog back into the inner sanctums and leaves you sitting in the waiting room, you're not getting proper treatment. The better the communication, the better the diagnosis.

Is the veterinarian thorough? Every office visit fee includes a physical examination, so you should be sure you get what you pay for. Watch the vet to make sure he or she examines your cat's eyes, ears, nose, throat, skin, abdomen and

genitals. This should be done every time, regardless of whether it's been four weeks or four years since your last visit.

Does the veterinarian keep good records? This is something you won't be able to determine at first, but if you bring the same animal back to the same vet, you can get an idea of the adequacy of the records by asking how much your pet weighed last time, what medication it had been on before, how many vaccinations are left to go and such. A good veterinarian keeps complete records of each visit and refers back to them each time the animal returns.

Do you understand the veterinarian's explanations? If you don't understand the diagnosis and treatment, keep asking questions until you do. You're entitled to a clear, straightforward answer to the simplest of questions. If the vet says your dog has pyelonephritis, you should demand the translation: kidney infection.

Is the veterinarian gentle and caring toward your pet? Your animal deserves the same sort of respect that you should expect from your doctor. If the vet seems brusque or insensitive, you should look for another vet.

Perhaps you don't happen to have a pet right now but have been thinking about getting one to cheer up the long, lonely winter nights ahead. Before you do anything rash, here's another battery of questions you should ask yourself: Will a pet tie you down? Will it make it hard for you to find a place to live? Is the place where you live now big enough to accommodate the animal you have in mind? Can you afford to feed the beast and care for its health? Could its presence possibly arouse any allergies in the human beings with whom it will have to coexist?

Want to buy a dog?

Once you've decided you can live up to the responsibilities of pet ownership, you're ready to go out and seek your animal. But be careful. Don't be enticed into a pet shop by the helpless little creature in the window. Often, such animals are not only helpless but hopeless. Look for discharge in their eyes, dull coats, skinniness—all signs of ill health. Don't rush out and buy the classiest (and therefore most expensive) animal on the market. The mixed-up mongrels are often less high strung and will make better companions. Don't buy a full-grown animal if you can help it. They're often quite set in their ways: you can't teach an old dog new tricks, after all.

Check newspaper ads. Often the people who advertise their pups and kittens genuinely care about what kind of homes the animals end up in. Also check the Society for Prevention of Cruelty to Animals (2500 16th St., SF, 621-1700) and Pets Unlimited (2343 Fillmore, SF, 563-6700), the only places in San Francisco where you can pick up

unclaimed strays. Animal Switchboard (885-2679) can put you in touch with people who take care of stray animals and try to find good homes for them. Many a well-bred, well-behaved, good-humored pet is lost or abandoned and never reclaimed. Whatever you do, don't try to duplicate an animal that has died or disappeared. You will surely be as disappointed as if you tried to duplicate a lost lover.

Animal services

Would you know where to call if your cat was hit by a car or your dog gulped down some D-con rat poison? What if you found a stray dog eating your garbage and suddenly took a liking to him? If you're getting ripped off by a veterinarian, who do you call? And what happens if you want to fly to Cincinnati next week and take your cat along—or perhaps you want to go alone and leave your pet at home. There are numerous reasons to use the following switchboard numbers.

NUMBERS TO CALL EMERGENCIES

Bay Area emergency services for pets are offered after hours, 7 pm to 7 am Monday through Friday, and weekends. Try your own veterinarian first; then, be sure you actually have an emergency situation, since most veterinarians will charge \$15 to \$30 the minute you, or your pet, sets foot inside the door—and this fee usually does not include treatment.

San Francisco Rotating Vets, 586-5073; East Bay, 1911 Addison, Berkeley, 548-3330; Peninsula Emergency Service, 348-2575; and Marin Emergency Service, 883-4621.

POISONINGS

If you can't get to a veterinarian immediately, call the Poison Control Center. If you have any idea what the poison is, report the brand name or chemical components. To induce vomiting at home, place 1-3 tsps. of medicinal peroxide or 1 tsp. table salt in the back of the animal's mouth. If you can, save the vomited matter for chemical analysis. Do not induce vomiting if the poison is a strong acid or base or a corrosive like kerosene, furniture polish, detergent or turpentine.

Poison Control Center: 431-2800.

HOUSE CALLS

If your pet gets overly excited from traveling, or if you just don't get around much any more, you should know that there's one vet in San Francisco whose practice is limited to house calls. He's usually out on a case, but you can leave a message at his answering service.

Dr. O. B. McRory: 673-1455.

ANIMAL INSURANCE

Medi-Pet, Inc., is a new prepaid medical plan for animals and is scheduled to go into operation early next year. There

continued next page

Pets & Vets

Demystifying the world of animal care

special pull-out section

'Recollect that the Almighty, who gave the dog to be companion of our pleasures and our toils, hath invested him with a nature noble and incapable of deceit.'

—Sir Walter Scott

continued from previous page

are three price ranges, based on how extensive you want your coverage to be, from \$25 a year up to \$130. Information from Jack Bailey, 201 Hartz Ave., Danville, Ca. 94526; 820-0441.

STRAY ANIMALS

If the animal is injured, unfortunately you must be willing to pick up the tab on it, or find its owner, before a veterinarian will proceed with treatment. Call the SPCA or Animal Switchboard for assistance.

ANIMAL SWITCHBOARD

This is a private information service to all pet owners. There are no veterinarians at this number, but if you don't know where to turn, there is always comfort and assistance here: 885-2679.

PET TRANSPORTATION

Some animals require tranquilization prior to shipping or traveling any distance. Your veterinarian can prescribe this medication if you know your pet's weight. To insure your pet's protection while traveling by land, always use a leash and attach an address tag to the collar. Cats feel better in a carrier.

Greyhound, AC Transit and Golden Gate Transit only allow seeing-eye dogs on their buses, and they must be muzzled and sit directly behind the driver. In Yellow Cabs, your pet can ride with you on a leash or in a carrier. You can take your pet on MUNI with the same restrictions, but it will cost a full fare.

Animals traveling by air should be crated and well identified according to airline regulations. Water should be provided at least prior to shipping, and someone should be available at the receiving

end to pick up the pet immediately upon arrival. Interstate health certificates are usually required for air travel. Your veterinarian can easily fill out a health certificate at a regular appointment. Pets traveling out of the country must have up-to-date vaccinations and health certificates. They may have to be quarantined before they can enter another country. Be sure to check each country's regulations.

Pet Transportation in San Francisco (681-5737) will shuttle your animal around the Bay Area any time, day or night. Pet Transfer Unlimited offers a similar service in Oakland (832-0698).

PET SITTING

There are a number of these services in the Bay Area. Not only will they visit and exercise your pet daily, but they will also water plants, bring in mail and newspapers, turn lights off and so on. Charges run on a visit basis (number of visits per day). You should call in advance if possible, since most want to meet you prior to your departure, and often need a written agreement signed both for your and their protection:

Home Pet Care Service, San Francisco, Marin, Peninsula, 826-0228; Pet Sitting Service, Piedmont, Contra Costa, 376-3640; Pet and Plant Sitting Service, Peninsula, 573-9214.

WILDLIFE REHABILITATION

If you find an injured wild animal there are a number of organizations in the Bay Area that you can call. They will rehabilitate the animal and return it to its natural environs. Tips: Don't touch the injured animal if you can help it, as you may hurt the animal further or get bitten. Put baby birds back in nests,

nests back in trees. When you find an animal, note the location, and contact your nearest wildlife center:

Wildlife Reserve Coalition, 824-0303; Alexander Lindsay Jr. Museum, Walnut Creek, 935-1978; International Bird Rescue Research Center, Berkeley, 841-9086; Louise Boyd Jr. Museum, San Rafael, 454-6961; Peninsula Humane Society, San Mateo, 344-7643; Palo Alto Wildlife Rescue Team, Palo Alto, 329-2433.



REPTILES

Roger Hill at San Francisco Reptilia, a pet store at 4200 Balboa, knows all about reptiles (also hamsters, rabbits and such). Open odd hours: Tues.-Fri. 4:30-8 pm, Sat. and Sun. 10-6, closed Mon., 387-3414.

SPCA CHILDREN'S PROGRAM

Miss Dale Robbins of the SFSPCA offers programs for children on dogs, birds, small animals, fish, amphibians, reptiles and cats. To schedule a speaking date, call 621-1700.

ZOO INFORMATION

General information, 661-4844; guided tour, 661-2025; veterinarian, Dr. W. E. Mottram, 661-2023.

COMPLAINTS

If complaints arise over a particular veterinarian, first direct them locally. If you get no results write or call local, state, regional and national sources. Be sure to report whether you are receiving assistance at the local level.

Local: Dr. Paul D. Clary, President, SF Veterinary Medical Association, 3329 Balboa, SF, Ca. 94121, 752-3300.

State: California Veterinary Medical Association, 1024 Country Club Drive, Moraga, Ca. 94556, 415-376-2020.

Regional: Dr. Dallen H. Jones, Council on Veterinary Service—Small Animal Medicine, 574 N.E. Stephens St., Roseburg, Ore. 97470.

National: American Veterinary Medical Association, 930 Meacham Rd., Schaumburg, Ill. 60102.

TAPES

The California Veterinary Medical Association has a series of recorded tapes on animal medical problems in language the layperson can understand. For information, write to their Public Relations Department, 1024 Country Club Drive, Moraga, Ca. 94566.

GUIDE TO VACCINATIONS:

Everybody knows that shots are necessary for new dogs or cats, but few people know exactly which ones their pets really need. New vaccines are out for both dogs and cats that have not yet been proven effective on a large-scale basis. If your veterinarian uses a killed

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'Let Hercules himself do what he may,
The cat will mew and dog will have his day.'

—Hamlet

instead of modified live vaccine, you may add on two or more expensive and theoretically unnecessary visits. The easiest and least expensive ways to vaccinate your animals are recommended below.

For a dog, the vaccination program I recommend involves two initial visits, with a booster every two years. At two months of age, the dog should get a shot of live, attenuated combined vaccine for distemper, hepatitis and leptospirosis (DHL). At age three months, it should get a second DHL shot in conjunction with a modified, live vaccine for rabies. The booster for DHL and rabies should come at age 18 months and every two years thereafter.

Another possible program for dogs involves four initial visits, with a booster every year. This one requires inoculations of killed, tissue vaccine for distemper at the ages of two, 2½ and three months, and a shot for rabies at six months.

For cats, the recommended program calls for killed vaccine for distemper at two, 2½ and three months, with a booster at one year and every two years thereafter. Rabies vaccinations are unnecessary unless your cat goes outdoors; then the series is the same as for a dog.

GUIDE TO SPAYING (Ovariohysterectomy of the Female) AND NEUTERING (Castration of the Male)

Hardly a day goes by for any veterinarian when he or she doesn't receive calls on what to do with stray animals, who will adopt puppies and kittens and where to take unwanted animals. So it's obvious, at least to the veterinarian, how important spaying and neutering is for the pet population, especially in urban areas.

The surgical operations themselves are relatively safe. Some veterinarians in the Bay Area do more than five of these procedures daily. The spaying and neutering clinics often perform 15 operations daily. Private practices charge around \$50; the clinics run \$10 to \$30 less. Your animal may get less attention and after-care at a clinic, but the surgery will be rapid and less expensive.

The surgery itself can offer the following benefits:

- 1) elimination of the stressful and often annoying (to you) heat period in the female animal;
- 2) elimination of urine spraying in the male cat;
- 3) calmer and more affectionate dispositions of your animals;
- 4) control of the exploding unwanted pet population.

When to Spay (female): a) at four to five months of age (before the first heat period; or, b) two months or longer following a litter.

When to Neuter (male): eight months at the earliest.

Where to Spay and Neuter: San Francisco presently has no low-cost spay or neuter clinic, although the National Animal Welfare League (311 California, 397-2334) is trying to establish one. There are several in the Bay Area, however: Peninsula Spay Clinic, 440 Peninsula Ave., San Mateo, 348-8022; Friends of the Berkeley Humane Society, 2700 9th St., Berk., 845-3633; Animal Welfare Association, Box 178, Daly City, 771-1469; Humane Society of Marin County, 171 Bel Marin Keys, Novato, 883-4621; Crystal Springs Veterinary Clinic, 122 Crystal Springs Shopping Center, San Mateo, 341-3438; Addison Veterinary Hospital, 1911 Addison St., Berk., 843-3040; Pets and Pals (East Bay), 658-2211.

GUIDE TO PREGNANCY/REPRODUCTION:

If you do decide to breed your pets or

if there is an accidental breeding, it is important to know what your pet's reproductive cycle is all about. Quite a few pet owners are unaware of the fact that heat periods and pregnancy can bring about decided changes in a pet's behavior. One man I met had a young cat he was very concerned about. She was continuously crying, actually shrieking at times, and seemed extremely restless. His cat was merely exhibiting the signs of a female in heat. Another time, a woman brought her pregnant chihuahua bitch into a clinic where I was working. A puppy leg hung from the vulva, there was a rank odor, and the bitch herself was extremely depressed. "My dog has been in labor for two days now," she said. "What should I do?" Unfortunately, there was nothing she could do. The pup was dead, and the bitch herself died a



short time later. If these two people had been alerted to the facts of life, perhaps the problems could have been avoided.

DOGS:

Breeding: the bitch should be up-to-date on all vaccinations. Breeding should take place 9-11 days after her heat period begins.

Food: the amount of food you feed your bitch should be slowly increased during pregnancy, beginning at the fourth week (30 days after breeding).

Pregnancy Duration: approximately 60 days (range 57-67 days).

Delivery: at about 50 days, prepare a whelping box for the bitch to deliver her pups in. The whelping box should be padded with newspapers and left in a warm corner, where the mother can easily get in and out.

Labor: as delivery approaches the bitch will become restless and anxious. She may pant or cry, and often will scratch and tear at her bedding. True labor (abdominal contractions) may occur four to 36 hours (average 12 hours) after the restlessness begins. Once true labor begins, the first pup should be delivered within two to four hours, and all the pups within 12 hours. There should be a maximum of two hours between pups (usual time is 10 to 30 minutes). If intervals are longer than stated above, you should consider the delivery an emergency. Each pup is born in a sac, which the mother must tear open. If this is her first litter, you may have to help her. Use a clean towel and tear the sac open yourself. Then insert your finger in the pup's mouth until the pup takes a breath. Rub the pup vigorously until there is some movement. You should dispose of the afterbirth: although the mother's instinct is to eat it, it can make her vomit.

After Delivery: the pups should begin nursing as soon as possible. You may need to help them find the nipples. Be sure the pups are warm, too, because they cannot control their body temperature at such a young age. The umbilical cord will drop off at two to three days. The eyes will open at 12 to 15 days and the ears at 15 to 17 days. The pups should be able to eat gruel from a pan at 15 to 20 days. They should be standing and walking by 21 days and weaned off

mother's milk by five to eight weeks.

Socialization: at from three to 12 weeks of age the pups begin social play and set up a pecking order. They'll begin to respond to humans and should be gently handled daily to avoid producing shy pups.

CATS

Breeding: the female cat (queen) can be bred at any time during her heat period. Heat usually occurs between January and March, and again in June or July if the cat is not pregnant.

Food: increased feeding is the same as for the dog (not until the fourth week of pregnancy).

Pregnancy duration: approximately 62 days (range 58 to 66 days).

Delivery: the queen is a much more independent mother than the bitch. She will often seek out-of-the-way places to deliver her kittens, such as a closet, a bathtub or a cellar.

Labor: seldom is there a problem in delivery for the queen, although on occasion first-litter kittens may be stillborn.

After delivery: the mother cleans up after herself, and often will transfer her kittens to a warmer place, nearer her food, shortly after delivery (12 to 36 hours). The kitten's timetable is similar to that of the pup.

GUIDE TO COMMON ILLNESSES IN CATS AND DOGS:

Some veterinarians are eager to clamp your pet into the hospital for the simplest of ailments, such as worms. With a little knowledge of minor illnesses, you can do some of the treatment yourself at home. For more serious illnesses, it's good to know the signs so you'll know to get your animal to a vet right away.

MINOR ILLNESSES:

Fleas: symptoms—scratching, especially at the base of the head and tail. Often you may see a rash, probably on the belly. Treatment—flea collars, flea powders, flea shampoos. Be sure to follow the directions on the package.

Ticks: symptoms—scratching; ticks can be felt if you run your hand over the fur. Treatment—same as for fleas. Or remove ticks with tweezers and burn them or drown them. Using a cotton swab, dab peroxide or alcohol on the bites.

Dermatitis: symptoms—itching; rash in some cases; runny eyes at times. Treatment—there are many causes for this including allergies (to ragweed, dust, foods, etc.) or specific parasites. Your vet should promptly examine your pet.

Ear mites: symptoms—scratching at ears; head shaking which can be violent at times; lots of wax can be seen in the ears. Treatment—you can purchase effective medicines and directions from your vet. If only a mild case, put half an eye-dropper of mineral oil in each ear daily for ten days. Clean ears with cotton swabs before each reapplication.

Worms: symptoms—loss of weight, pot belly in pups. Most pups pick up worm eggs from other dogs or from the dirt outdoors. Sometimes you can see the worms in your pet's feces. Treatment—take a fresh fecal sample and the weight of your pet to your vet. After a simple and rapid microscopic exam, a vet can prescribe the most effective medicine for your pet's particular type of worms.

Diarrhea: symptoms—diarrhea; straining to defecate. Treatment—often caused by a change in diet. Withhold food for 12 hours and feed small meals for one or two days. If the diarrhea does not clear up within two or three days, take your animal in for an examination. Take a fresh fecal sample.

Vomiting: symptoms—vomiting up of digested or undigested food or foam; gagging. Treatment—in cats, a foamy vomit may be due to hairballs and can occur one or two times a month. Give your cat one to two teaspoons of mineral oil

weekly in the food. Gagging may mean a bone has lodged in the mouth or throat. If vomiting occurs more than twice in a 24-hour period, you should see your vet.

MAJOR ILLNESSES (general):

Poisoning: symptoms—vomiting, diarrhea, staggering, coma. Treatment—try to determine what the substance was, get the brand name if possible. Contact your veterinarian or a poison control center.

Automobile accidents: symptoms—in many cases after an animal is struck by a vehicle, there are no outward signs. But the animal should be taken to a vet for an internal checkup. Treatment—take your pet to a vet. Consider this an emergency.

Abscesses: symptoms—fluid-filled tracts under the skin; sometimes draining wounds. Often caused by foxtails migrating under the skin or from cat bites. Treatment—if you feel the abscess tract is not excessive and it is draining, flush with medicinal peroxide daily until healing occurs. Otherwise, take your pet to your vet for further treatment.

Wounds: symptoms—cat bites are usually minute puncture wounds, difficult to see. Swelling may be the only sign. Treatment—if the wound is superficial, you can clean it out with soap and warm water. Don't hesitate to scrub it hard. If the wound is deep, take your pet to a vet.

MAJOR ILLNESSES (dogs):

Distemper: symptoms—usually in young dogs. Fluctuating fever; discharge from eyes, nose; reddened eyes; coughing. More serious signs include seizures, paralysis, muscle twitching (leg, face). Severity of signs varies. Treatment—prior vaccination is usually protective. This is a very contagious disease and you should be careful about exposing other dogs at home or in the vet's waiting room.

Treatment is generally symptomatic.

Diabetes mellitus: symptoms—usually occurs in dogs five years and older, especially overweight females. Sudden loss of weight with increased appetite, thirst and urination. Advanced cases may show cataracts (opaqueness of the eye). Treatment—your vet will need to run a urinalysis. Treatment consists of carefully controlled daily doses of insulin. Once your vet determines dosage, your dog can be treated at home.



MAJOR ILLNESSES (cats):

Feline Leukemia (Lymphosarcoma): Symptoms—loss of appetite; weight loss; listlessness; difficulty breathing. Treatment—this is a very serious cancer of the blood. Your vet will need to take a blood sample. Also, it can be contagious, so if you own other cats, they too may be infected. No vaccine is yet available. Treatment is symptomatic and often a failure.

Feline Infectious Peritonitis (FIP): symptoms—fever; continuous weight loss; loss of appetite; dehydration; pale mucous membranes (mouth, eyes, etc.); fluid accumulation in abdomen; vomiting; diarrhea; jaundice; nasal discharge. Treatment—this is often a fatal disease for cats and is quite difficult to diagnose. Your vet will probably have to hospitalize your cat to do further tests. □

friday to f

Calendar by Kit Green. ► indicates free admission. Deadline is every Wed., nine

friday 7th

KOTEKAN, a new group primarily interested in contemporary music, composed of Renee Grant-Williams and others, plays a concert with Alden Gilchrist, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.

"PORTUGAL at the Crossroads": a presentation by Barry Sheppard, National Secretary of the Socialist Workers' Party and expert on Portugal. Sponsored by Militant Labor Forum, 8 pm, 1519 Mission, SF, 864-9174, \$1.

MORAL DECAY in a neurotic Italian bourgeois family in "Fists in the Pocket," Marco Bellocchio's first film and one of his best. 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., members; under-16s.

► **"ANTHROPOSOPHY"**: an introduction to the subject centered around Rudolf Steiner's book "Theosophy" and its philosophy on man's essential nature. 8 pm, Music and Arts Institute, 2622 Jackson, SF, 841-6970.

ABSTRACT AND CONCRETE in the mime pieces performed by Rags and Patches Theatah, a three-person troupe who lean toward an absurd-comic presentation. 8:15 pm, Ashkenaz, 1317 San Pablo, Berk., 848-5426, \$2.

► **"I. F. STONE'S WEEKLY"** is a fascinating film on the famous journalist and his tabloid. Followed by a discussion on the freedom of the press. 7 pm, Main Library, Civic Center, SF, 558-3191.

► **REED HERE**: Angela Koregelos, principal flute with the Oakland Symphony, gives a flute recital. 8 pm, Concert Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 288.

CALIFORNIA HOMEMAKERS' Association, a group dedicated to lobbying for social and economic rights for women, is discussed in a forum sponsored by the East Bay Socialist School. 8 pm, 6025 Shattuck, Oakl., 652-1756, 75¢, childcare provided.

NGUYEN VAN LUY, member of the Union of Vietnamese in the US, recently returned from a visit to Vietnam, shows slides and films. 8 pm, YMCA, 1530 Buchanan/Geary, SF, 386-1960, donation.

saturday 8th

► **POETRY PARTY**: with writers, publishers, distributors, wine, food and new books from the Berkeley Poets' Cooperative. 8 pm, 1924 Cedar, Berk.

"SLEEPER," futuristic slapstick, with "Play It Again, Sam," in a Woody Allen Film Festival; with "Bananas," beginning noon, or with "Take the Money and Run," beginning 6:30 pm, both sessions in McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 585-7174, \$3/\$2.50 students.

"RACISM AND SEXISM in instructional Material": a conference with workshops and presentations on combatting biased material, with Raye Richardson and members of feminist and educational groups. 9 am-4:30 pm, Lone Mountain College, 2800 Turk, SF, 333-7940 for info, \$4 includes lunch. Sponsored by Women Educators' Caucus.

SISTER SOUNDS has reformed and renamed and is currently Rosie and the Riveters; but no name-change can affect their superlative music for feminist ears. 9 pm, Wild Side West, 720 Broadway, SF, 391-0460, \$1.25.

► **WOMEN'S LEGAL RIGHTS**: an all-day workshop with a look at the past, present and future situation. Moderated by attorney Marilyn Patel; sponsored by NOW. For women and men. 10 am-4 pm, Marina Jr. HS, Fillmore/Chestnut, SF, 558-2842, childcare provided, bring bag lunch.

FOUR CENTURIES of sonnets, songs and harpsichord music composed by women or portraying them are part of the program by the three-woman Elizabethan Trio. 8 pm, University Art Museum, 2626 Bancroft, Berk., 642-1207, \$3.50/\$3 students.

MEDIA BURN: Ant Farm's July 4 happening, driving a Phantom Dreamcar through a wall of 50 burning TV sets. Now on videotape. 8 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, \$2.

ALI AKBAR College of Music presents a concert of North Indian classical music, with the Bay Area's resident experts, G. S. Sachdev on flute and Zakir Hussain on tabla. 8 pm, Scott Hall, SF Theological Seminary, Seminary Road, San Anselmo, 454-6264, \$3.

IN THE FLESH: "Dr. Fire-sign's Theatre of Mystery," with Phil Austin and David Osmond of Firesign Theatre, and Dr. Lovecraft's Magical Medicine Show. 8 pm, Memorial Aud., Stanford, 497-4317, \$5/\$4.50 advance.

sunday 9th

POETRY SERIES, moved from Saturday night at Malvina's to Sunday at Savoy Tivoli, features talented Bay Area poets Jeanne Lance and Peter Holland. 8 pm, 1434 Grant, SF, \$1.

► **SOUL VIBRATIONS** program on "A Tribute to the Black Cowboy" features songs, stories, children's games, western scenery and costumes, chuckwagon foods, and an appearance by Cecil Williams and the Nairobi Cowboys. 1-5 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

SNOWSHOES ON for a Ski Festival for beginners and experienced skiers: ski instruction, demonstrations, films, information plus dancing and prizes. 7-11 pm, Calvary Presbyterian Church, Jackson/Fillmore, SF, 434-1550, \$1.

JOE DOLCE JOTA, member of the Ripe Fruit group, presents an evening of improvisational folk music. 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580/849-4120, \$2.50.

FULLER THAN EVER: Moon, a women's band playing sounds of country and folk for all earthly creatures; 9 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, \$1.

NO BACH, but plenty of dynamite at a program of the Bach Dancing and Dynamite Society, with the Martha Young trio, featuring jazz keyboard by Martha in her blues/gospel style. 4:30 pm, Pete Douglas Beach House, between Magellan and Medio, Half Moon Bay, off Hwy. 1, 726-4143, \$2.50.

► **"EL TECOLOTE"** newspaper member Juan Gonzales talks about the Raza Press in San Francisco and press freedom. 3 pm, Commission Room; meanwhile Larry Fitzpatrick and Brian Roshenhow give a folk music concert, 3 pm, Lurie Room; both at Main Library, Civic Center, SF, 558-3191.

free for all

MEDIATION is looking for volunteer people interested in gaining videotape experience with half-inch Portapak, filming community and political events. 841-3224 for info.

LEMONSTRATION: parade of old and new lemon cars, sponsored by Consumer Action. Followed by picnic. Nov. 8, 12:30 pm, parade along Van Ness, picnic in Jefferson Square Playground, Eddy/Gough, SF, 626-4030.

CRAFTS FOR SALE by students of Oakland Park and Rec. studios: pottery, jewelry, stitchery and more. Nov. 8, 10 am-1 pm, 7701 Krause, Oakl., 636-1933; Nov. 14, 7:30-10:30 pm, 365 45th St., Oakl., 655-4767.

MYNAH YOURS: a second session of the Annual Pet Care Festival deals with creative bird care, including rehabilitation of baby birds. 10 am-noon, SF Zoo, 48th/Sloat, SF, 661-2023. (Admission to zoo, 35¢ adults/25¢ children).

CHOPS AND FALLS at karate classes for over-16s. Sponsored by Park and Rec. Every Sat., 10-11:30 am and every Thurs., 7-9 pm, Upper Noe Recreation Center, Day/Sanchez, SF, 558-4268.

AMERICAN CANT COLLECTIVE opens a new conceptual show, "Working Drawings: Art Not for Art's Sake," plus for the first time the details of the American Can Company/American Cant Collective legal dialog. Nov. 8-29, Weds.-Sun., noon-5 pm, 401 Alabama, SF, 626-0392/626-1528.

"DISCOVERY IN CLAY": pre-Xmas sale of ceramics by College of Arts and Crafts students. Nov. 9, 10 am-6 pm and 11, 10 am-5 pm, Ceramic Arts Center, Cal. College of Arts and Crafts, Broadway/College, Oakl., 653-8118.

CONSERVATORY CHAMBER: woodwinds, brass and strings in a program of Mozart, Gabrieli and Scheidt by the Conservatory of Music Chamber Players. Nov. 9, 7:30 pm, Church of the Advent, 261 Fell, SF, 431-0454; in an all-Beethoven program. Nov. 10, 8 pm, Convent of the Sacred Heart, 2222 Broadway, SF, 564-8086.

GARTER OF EDEN presents a show of paintings by two artists, David Costello and Roger Yogis, through Jan. 1, reception Nov. 11, 5-8 pm, 1209 Sutter, SF, 928-1275.

"THE RIGHTS OF CONVICTED WOMEN," a discussion by Cathrine Angell, lecturer at UC Santa Cruz, plus a film, "Live," about women in prison. Sponsored by the Prisoner's Union. Nov. 11, 7 pm, Lone Mountain College, 2800 Turk, SF, 558-3191.

"PARKS ARE FOR PEOPLE": Bob Hulen, assistant to the General Manager of Park and Rec., talks about you and the parks. Nov. 11, noon, 302-HSW, UCSF, 500 Parnassus/3rd Ave., SF, 666-2019.

"IS TV NEWS ADEQUATE?" Answer may be obvious. Hear what Andrew Stern, producer of "World Press," has to say about it. Nov. 11, noon, Wheeler Aud., UC Berk., 642-3434.

CHINESE RURALITY: Jack Chen, scholar and writer on China, talks about "Life and Work on China's Rural Coast." Nov. 11, 8 pm, Chinese Cultural Center, 750 Kearny, SF, 986-1822.



Women workers fight back in the startling French documentary "Blow for Blow."

weekend events

WEEKEND NOV. 7-9

► **HARAMBEE**: Swahili for "pull together," in a Harambee Festival; with music, entertainments, food and exhibits and performances by the Lotus Company dancers and drummers. Nov. 7-9, 9 am-7 pm; dance featuring rock and soul from Time Zone, Nov. 8, 9 pm-2 am, Neighborhood Facilities Bldg., 100 Whitney Young Circle, SF, 821-7722, festival free/dance \$1.50/\$1 advance.

BENEFITING THE EXPLORATORIUM: arts and science meet with entertainments from such Bay Area notables as G. S. Sachdev, Oakland Ensemble Theater and the Merry-Go-Round Singers on Sat., and the Goliard Players, the New Arts Woodwind Quartet and the Macedonian Silver String Band on Sun., all amidst the marvelous science exhibits. Nov. 8 and 9, 11 am-5 pm, the Exploratorium, 3601 Lyon, SF, 563-7337, donation.

JAZZY WEEKEND AT THE MUSIC HALL: John Klemmer warms up the place with his mellow jazz sax. Nov. 7, 9 pm, \$4, minors admitted; finest of the fine, the Crusaders, that superlative jazz quintet, keeps the heat on. Nov. 8, 9 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$7.50.

► **GAMES OF CHANCE** at St. Cecilia's annual festival: roulette, blackjack, bingo, penny-pitching and others, winning you food and liquor in the church's fund-raising event; plus a children's festival, Sat., noon-4 pm, Nov. 7, 7-10 pm, Nov. 8, 7-10 pm, Nov. 9, 1-10 pm, with dinner 3-7 pm (\$3 adults/\$1.50 children), St. Cecilia's Church, 18th Ave./Vicente, SF, 664-8481.

LIBERATION SONGS of Spain, hopefully approaching soon, by composer/singer Pi de la Serra, in two concerts on a first visit to the US. Nov. 7 and 9, 9:30 pm, La Pena, 3105 Shattuck, Berk., 849-2568, \$2.

"COUNT ORY," Rossini's comic opera, comes to Marin in a production by the College of Marin's Music Dept., under the direction of Phyllis Myers. Nov. 7 and 8, 8:30 pm, College of Marin, Kentfield, 454-0877, \$3.50/\$2 students. (Also Nov. 14 and 15, 8:30 pm, Nov. 16, 7:30 pm.)

"THE DANGEROUS CHRISTMAS OF RED RIDINGHOOD" or "Oh Wolf, Poor Wolf," a musical satire on a lecherous Santa Claus for children, presented by the American Fantasy Theater. Nov. 7, 8 pm, Nov. 8, 1:30 pm, Oakland Technical HS, Broadway, Oakl., 848-3280, \$2.25/\$1.75 students/\$1.25.

WOMEN'S REVIEW: three performances in conjunction with the women artists' current exhibit. Eleanor Antin presents a solo performance of conceptual art. Nov. 7, 3 pm, free. Berkeley Women's Theater Ensemble reads a play and performs works by Sylvia Plath. Nov. 8, 2 pm, donation; Pat Taylor gives a slide talk on American women artists. Nov. 9, 2 pm, donation; all at Palace of the Legion of Honor, Lincoln Park, SF, 558-2881.

WEEKEND NOV. 14-16

WHIPPING UP A STORM: a double-bill concert, nothing less, with Santana and Toots and the Maytals. Nov. 14 and 15, 8 pm, Winterland, SF, \$6 do, \$5.50 advance through BASS.

"AUDIUM" is a new theater of sound-sculptured space, designed with 136 speakers to realize the dimensions of performing special compositions. Nov. 7 and 8, 8 and 10 pm, 1616 Bush, SF, 771-1616, \$3.

PROTECTING ANIMALS IN EAST AFRICA: a Wildlife Art Sale with original East African batiks, drawings, photographs, prints and sculpture, plus free coffee and Proceeds to East African Wild Life Society. Nov. 15 and 16, 1-5 pm, 468 Jackson, SF, \$1/children free.

BUREAU OF WESTERN MYTHOLOGY, a new experimental theater company, an environmental ensemble with music and slides, presents its version of "Alice in Wonderland and Through the Looking Glass." Nov. 12-16, 8:30 pm, Jr. HS, 750 N. California Ave./Middlefield, Palo Alto, 325-2500, \$2.50/\$2 students, srs.

AQUACADE, the annual presentation by SF's famous sized swimming troupe, the Merionettes, presents "Moments in Entertainment." Shades of Busby Berkeley. Nov. 14, 8 pm, Nov. 15, 1:30 and 8 pm, Nov. 16, 1:30 and 8 pm, Balboa Pool, San Jose/Havelock, SF, 558-4268, \$2.75/\$1.75 under-18s.

Friday

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FIRST MAJORITY, a women's alternative art gallery, sponsors an open poetry reading for women, Nov. 12, 8 pm, 2438 Durant, Berk., 526-9270.

"MAGIC, MYTH AND MEDICINE": a talk by Prof. Hunderfund, Nov. 12, noon; followed by a film on witchcraft through the ages, Nov. 13, 12:30 pm, both in Large Conference Room, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2171.

POETS ON FILM: Allen Ginsberg, Lawrence Ferlinghetti, Robinson Jeffers, in the "Images of California" film series, Nov. 13, 4 pm, Lucie Stern Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 288.

CRAFTSPEOPLE WANTED for KPFA's wonderful annual Christmas fair. Sell your wares at the fair on the first or third weekend of December. Application deadline is Nov. 15. KPFA, 2207 Shattuck, Berk., 848-6767 for info.

BIRTHDAY TIME: seventh anniversary celebration, with entertainments, exhibits and refreshments, Nov. 14, 4-7 pm, Merritt College Community Education Center, 8709 E. 14th St., Oakl., 531-2535.

CELEBRATING NASHVILLE: "The Grand Ole Opry at 50." Hal Holbrook hosts a special with a huge star-studded cast of favorite Opry stars. Get your Frye boots on, Nov. 11, 8:30 pm, Channel 7.

FREE FROM PORTUGAL: Angola officially becomes independent today, KPFA celebrates with a special program on its liberation struggle. Nov. 11, 6:45-8 pm, KPFA 94.1 FM.

organize!

west coast conference for working women

nov. 8th and 9th

Representatives from the West Coast and Canada come together for a conference for working women, sponsored by Union W.A.G.E., SF Women's Union and Berkeley-Oakland Women's Union. Resources, information and sisters with experience to help organize and improve the working situation of all working people. The program includes reports from rank-and-file caucuses on existing unions and organization, with panels and workshops; plus how-to workshops on such topics as how to get out a newsletter or negotiate a contract; plus a political action workshop. There's also a chance to see the excellent French documentary "Blow for Blow," about a sitdown strike by women garment workers and their resulting self-respect and unity. This is an important and stimulating conference for all working people. Open to men and women.

Conference: Nov. 8, 9 am-5 pm and Nov. 9, 9:45 am-4 pm.

Film: Nov. 8, 8 pm.

Benjamin Franklin Jr. HS, O'Farrell/Scott, SF.

Preregistration: \$3 for both days (includes film).
Registration at door: \$4 for both days (includes film).
\$1.50 per day plus \$2 film only.

Info: 431-1290 in SF/444-8757 in East Bay/292-3618 in San Jose.

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MASTER FLUTIST G. S. Sachdev plays at a benefit for the Exploratorium (see weekend events Nov. 7-9).

monday 10th

GABRIELI String Quartet from London opens the SF Chamber Music Society's season with works by Beethoven, Janacek and Dvorak. 8:30 pm, Lone Mountain College, 2800 Turk, SF, 421-1000, \$4.50/\$1.50 student rush if space permits.

WOMEN'S SEXUALITY evening with three films and panel discussion on the topic. Sponsored by Resource Center for Human Relations. 8 pm, Le Conte School, 2241 Russell, Berk., 653-8901, \$3, men welcome.

"BLACKMAIL," Hitchcock's and Britain's first sound film; originally shot as a silent, with sound added later. Made in 1928. 7:30 pm, Little Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1629, \$1.50/\$1 students.

"ACOUSTIC DUETS": Janet Smith and Mike Meuser discuss all the intricacies of putting together an acoustic duet performance, with a demonstration of the construction of arrangement. 8 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-8051, \$3/\$2 members.

THE OTHER CAFE presents a concert by classical guitarist Karl Herreshoff in its new Monday night series. 8 pm, the Other Cafe, 100 Carl/Cole, SF, 681-0748, \$1.50.

GAY MEN'S drop-in rap provides a safe environment for meeting other men and sharing mutual concerns. Every Mon., 7:30 pm, the Pacific Center, 2329 San Pablo, Berk., 841-6224.

"YOU ONLY LIVE ONCE," Fritz Lang's late-Thirties precursor to "Bonnie and Clyde," with Henry Fonda and Sylvia Sydney on the run. 7:30 pm, Dominican College, San Rafael, 457-4440, \$1.50.

tuesday 11th

HARPING: Josef Molnar, renowned Austrian harpist, performs a recital of works by Albeniz, Dussek, Faure and others. 8 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.

"REBEL WITHOUT A CAUSE," Nicholas Ray's look at the mid-Fifties world of high school juveniles in LA, with charismatic James Dean, just before his death. 8 and 10 pm, Bocce Cinema, Savoy Tivoli, 1434 Grant, SF, 362-7023, \$1 members only/\$1 membership per month.

"GIANNI SCHICCHI" and "Il Tabarro" are the subjects of an opera preview lecture by critic Stephanie von Buchau, prior to the Opera House openings. 11 am, Curran Theater, 445 Geary, SF, 567-8600.

EQUAL RIGHTS for Fathers is an action and support group, holding a weekly rap session. 8 pm, 941 the Alameda, Albany/Berk., dial VIVA DAD in Berk. or 387-1447 in SF for info.

DECADE OLD Guarneri String Quartet, uncontestedly one of the best in this music genre, appears in a rare Bay Area visit. 8 pm, Dinkelspiel Aud., Stanford, 497-4317, \$4.75/\$3 students.

THERAPY FOR CHANGE: a women's program with four films including "Psychosynthesis" and "Meshes of the Afternoon," with speakers from Insight Exchange and Radial Therapy Collective. 7:30 pm, 155 Dwinelle, UC Berk., 642-4786, \$2/\$1.50 students.

PAIR OF POETS: Joanna McClure and Bobbie Louise Hawkins read their works at one of the best poetry forums in the city. 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.

FIT TO SKI: get in shape for the slopes with pre-ski conditioning classes. Six-week course, classes twice a week, starts tonight, 7-8:30 pm, Central YMCA, 220 Golden Gate, SF, 885-0460, \$25/\$20 members.

wednesday 12th

TALKING ABOUT ART Spaces: a symposium on the "Existing Gallery/Museum and New Alternatives," with guest speakers from SF Museum of Art, UC Berk., SF Chron, art critic, and sculptors including David McClay, organizer of South of Market studios. 10 am-3 pm, Art Bldg., Diablo Valley College, Pleasant Hill, 687-4445.

"NADA GANG," a film by Claude Chabrol in a departure from his usual style of bourgeois exploration, about a terrorist gang. 7, 8:40 and 10:15 pm, Dwinelle Hall, UC Berk., 642-7477, \$1.50/\$1.25 UC students.

"GUNSLINGER": a long comic epic about the American West, read by its author Edward Dorn, in celebration of its long-awaited publication. 8 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, \$2/\$1.50 students, srs., members.

DOCUMENTS in an evening with Victoria Hochberg, filmmaker-actress from New York, introducing two films by her: "Hollywood: You Must Remember This," America in the Forties, and "Metroliner," about the Amtrak train. 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50.

RADICAL THERAPY Collective member, Hogie Wyckoff, talks about "Radical Psychiatry for Women." Noon, UC Berk. Women's Center, Bldg. T-9, UC Berk., 642-4786, bring lunch.

ASTERIX Theater presents the world premiere of "Garn," an original play about isolation by local playwright Robert Lindeboom. 8:30 pm, Weds.-Sat, through Nov. 29, Intersection, 756 Union, SF, 397-6061, \$3 Fri., Sat./\$2.50 Wed., Thurs.

"MENARCHE" or "The Curse," a one-act play written and performed by Jennifer Stone, with a prose reading by Virginia Camillo, at a women's bar. 9 pm, Bacchanal, 1369 Solano, Albany/Berk., 527-1314, \$1.

COPYRIGHTS, contracts and other legal procedures to help muralists guard their work in a workshop with Hamish Sanderson of BALA. 7:30 pm, Galeria de la Raza, 24th/Bryant, SF, 558-2335.

thursday 13th

MICHAEL MCCLURE, excellent poet and playwright, meets Dr. Donald Glaser, Nobel physicist and inventor of the "Bubble Chamber," in an evening of readings. 8 pm, the Exploratorium, 3601 Lyon, SF, 563-7337, \$1.50/\$1 students, srs.

NICH (Non-intervention in Chile) benefit with the showing of a new Chilean film, "To All the World's Peoples," plus speakers and music. 8:30 pm, La Pena, 3105 Shattuck, Berk., 849-2568, \$1.

"THE PRINT" is a series of four lectures on printmaking, with accompanying tours to Bay Area artists' studios. Starts today through Nov. 22. University Art Museum, 2626 Bancroft, Berk., 642-1209, series \$15/\$10 students, enrollment limited.

"SYMPHONY IN BLACK," with Billie Holiday, plus two other jazz films, "Mingus," and "Black and Tan," with Freddie Washington and Duke Ellington. 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna, SF, 863-1428, \$1. (Also Nov. 14).

BAILES ESPANOLAS: Jose Molina, one of the best-acclaimed Spanish dance artists, brings his company in a program of flamenco, classical and folkloric dances. 8:30 pm, Marin Civic Center, San Rafael, 472-3500, \$6.50-\$4.50. (Also Nov. 14, 8:30 pm, Paramount, 2025 Broadway, Oakl., 465-6400.)

CHILEAN STRUGGLE: "When the People Awake," a fine film about Allende's rise and the development of Chile. Part of the Latin American film series. 7 pm, Latin American Library, 1447 Miller, Oakl., 834-5740.

INKSLINGERS, a small press group, presents an exhibit of small press publishers and graphic artists for mutual meetings of interested persons. With music, wine and signed broadsides for sale. 8-10 pm, Old St. John's Church, 2640 College, Berk., 653-7880.

friday 14th

SPECIFIC CREATION: Margaret Jenkins and her ten-member dance company present "Old First Church Work," choreographed specially for the sanctuary space. 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.

ALL WOMEN'S PREMIERE and party features three new films about being gay by Jan Oxenberg; followed by dance to taped music. Free popcorn and drinks. 8 pm, Unitarian Fellowship, Cedar/Bonita, Berk., 524-3692, \$2, children welcome.

SOUND POETRY and poetry sounds in a talk by Geoffrey Cook with performances of works by Charles Amirkhanian, Beth Anderson, Keith Wall and others. 7 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191.

DEMYSTIFYING women and money: discussion to explore ways to control finances and be assertive in the face of financial institutions. 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

COLD WAR EPIC: "The Day the Earth Stood Still," a film about galactic goodwill and its rebuffal when a flying saucer lands in Washington. 8 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009, \$1.50/\$1 srs., members.

HAKU SHAH, folklorist and authority on tribal and village art of India, gives a slide talk. With Indian specialties and refreshments. Fiberworks, 1940 Bonita, Berk., 548-6030, \$2.

PIE IN THE SKY to Pie in the Face at a New Games fundraiser: lots of fun with games, music, juggling, tightrope walking and special prizes like your own conspiracy theory. 8 pm-1 am, Pier 2, Fort Mason, foot of Franklin/Bay, SF, 495-3986 for info, \$3.

'If you pick up a starving dog and make him prosperous, he will not bite you. This is the principal difference between a dog and a man.' —Mark Twain

Feed the beast

BY CATHY LUCHETTI

Keeping your spaniel in kibble is roughly equivalent to feeding a large baby—the pooch fattens up on such delicacies as Kitty Queen Chopped Kidney, 39¢ per 6 oz., while your shopping budget continues to face headlong inflation. Dried food is more economical—but not if you buy it through normal channels.

There are alternatives. The Berkeley Co-ops, for example, will sell you a case lot of canned pet food for 10% off the normal price if you notify the manager a week in advance. Damaged food stores sell bulk dry food out of the bins and offer pyramids of dented canned food for 10¢ and up. The Berkeley Humane Society, 2700 9th St., 845-7735, buys Kal Kan canned food in bulk and sells it for a 10% discount. \$10.50 buys 50 lbs., while members get another 5% knocked off—dropping the price to \$9.95.

Finch food, hamster mix, parakeet seed and mynah bird mix sell by the bagful at some local pet supply stores—up to 50 lbs. Wholesalers are also around, although noticeably silent on the subject of retail customers. Some won't give out their prices by phone, and some won't touch you without a retail selling number. Others set high minimum order limits (500 lbs.). But there are some wholesalers who make it worth your while to place an order and pick up your pet supplies.

RETAIL:

A&J Enterprises, 95 Lomita Blvd., SF, has large amounts of Kaseco dried food from the

Midwest, 39¢ per lb., or \$12.50 per 50 lb. bag.

Balboa Pet Shop, 3434 Balboa, SF, 752-0568, sells Sturdy dog bits 50 lbs. \$12.71. Where owner William Groff really shines is in the hamster food department. "Eat a pound of it," he says. "You'll gain two pounds." A hamster-raiser, he has found a special blend of grains and seeds that hamster find irresistible. 45¢ per lb.

B&H Tropical Fish, 3277 Mission, SF, 826-4247. Hikari Hi-Protein gold fish food out of the bin, \$1.49 per lb. The Trout Chow, designed for bigger, greedier fish features protein, vegetables and calcium flattened into fish flakes. Used in the Federal fish hatcheries. If you order ahead, they can sell up to 50 lbs. for 75¢ per lb.

Barry for Pets, 2328 Fillmore, SF, 346-8899, stocks and sells Ken-L Ration in 50 lb. lots at 39¢ per lb., milk bone biscuits at 69¢ lb. They deliver in the Fillmore area.

Cow Palace of Pets, 2461 Geneva Ave., Daly City, 586-9941. Their specialty: high protein Kaseco dried food (27% protein), 50 lb. sacks for \$11.65. Also: a selection of Blue Mountain, Wayne and Ken-L Ration dried food. As for birds—parakeet food is 35¢ per lb., canary seed 50¢ per lb. (Boxed food usually runs 59¢.)

Dijamant Pet Supplies, 475 Lansdale Ave., SF, 585-1907. They stock technology's latest addition to the pet food world—Science Diet, in three sizes. Puppy chow is \$14.10 per 25 lb. bag. "Maintenance," for medium-aged animals is \$11.45 per 25 lb. sack and for the aged—a specially primed 25 lb. can, \$24. They insist that the food still stays moist when the can is opened. This food is head and shoulders above the others—price-wise. But they claim that it's twice as nutritious as cheaper brands, so the dog eats half as much.

Dellbrook Tropicals, 401A Judah, SF, 564-2330, sends bulk lots of Koi fish food, but only for larger fish. 89¢ per lb.

Lucille's Dog Grooming, 1420 Irving, SF, 664-0599, has canned dog food (Kal Kan, Tyrells) from 32¢-49¢ per 6 oz.. Dry food bargains: Sturdy and Waynes brands, 35¢ per lb., up to 50 lbs.

Payless Pet Mart, 3925 Alemany Blvd., SF, 756-9852, skirts dogs and cats in favor of the fish, hamster and bird market. Flaked fish food, a mixture of fresh sea life, pressed shrimp and vegetable protein sells only by the ounce—29¢. The house blend of hamster food is grains, peanuts, alfalfa and oats, 2 lbs.-89¢. Their fish food sounds good, but sells only by the ounce.



Paw, Feather and Fin, 1808 Polk, SF, 474-9251. Among other dry foods, they sell kibble in bulk, 35¢ per lb., and milk bone biscuits for the pup to gnaw on—good for the teeth with some nutrition, 79¢ per lb. for the five-inch size.

Tropical Isle Pet Shop, 2156 Chestnut, SF, 931-6070. Bulk sales of Purina Hi-Protein Chow, 32¢ per lb. and Ken-L Ration, kibble, 30¢ per lb. Although the finch is actually a canary, the two won't eat the same kind of food, they sell baby millet for the finch—39¢ per lb., and seed for the canaries, 59¢ per lb., plus parakeet seed, 39¢ per lb. The parrot mix is a big bird's crunchy granola: a combination of melon seed, sunflower

seed, corn, peanuts, peppers and paddy rice—79¢ per lb.

Westlake Pet Shop, 117 Southgate Ave., Daly City, 755-4232. Owner Stanley Wohlken buys and bags 2,900 lbs. of seed at a time. The mixes vary from bird to bird. The hooked-beak parrot family seems to enjoy sunflower seeds, 69¢ per lb., while parakeets dine on parakeet seed—75¢ for two lbs. Wild bird seed is a combination of wild seeds and millet that changes with each harvest—25¢ per lb. Canary special mix, 59¢ per lb. Dog food: Purina, \$12.95 for 50 lb. sack, Ken-L Ration kibble, \$14.45.

WHOLESALE:

AA Feed Depot, one-third mile south of Linda Mar Blvd., Peralta Rd., Pacifica, 993-5444. You could fully feed a barnyard with what they've got: straw, hay, grain, oats and chicken feed. Dried dogfood bargains are: Purina cat chow, \$5.45 per 25 lbs., and Kal Kan, \$5.52 per 25 lbs. They also sell a variety of canned foods, 24 cans (6 oz.) \$4.95. If you've got a rabbit to feed, they've got alfalfa pellets by the sackful, \$1.55 per 12 lbs. 100 lbs.? A mere \$9.40.

Blue Mountain Dog & Cat Food, 5833 Winfield Blvd., San Jose, 226-5000. This seems to be the Jamaican Blue Mountain Blend of the dogfood world—a special mixture from a company in Oregon—comes both canned and dry. The minimum order is 500 lbs.—they wouldn't talk price over the phone. Also: milk bone dog biscuits, minimum ten cases.

Hamilton Seed Company, 666 Lincoln Ave., San Jose, 292-4951. A sample order of Kal Kan, 20 cases, 24 cans per case, is \$60. All minimum orders on finch seed, parrot seed or dried dog food is \$60. More brands also in stock.

Yerington Packers, 8300 Enterprise Dr., Newark, 793-2681. Manager Don Hurt firmly believes a mixture of meat and kibble is a dog's best friend—especially show dogs and working dogs. They have a 50 lb. minimum purchase limit for kibble and frozen meat with a 100 lb. limit for canned kibble. Doorstep delivery from Carmel to Sacramento. □

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The SPCA gets \$420,000 a year from the city to keep the dogs rounded up. It may not be doing the job, but it's the only humane society in town.

SPCA: Biting the hand that feeds it

BY PAUL DE MARCO
AND K.A. MASZKA

Last year, 24,505 homeless, unclaimed animals fell into the hands of the San Francisco Society for the Prevention of Cruelty to Animals. Of these, the society found homes for 2907. The other 21,598 perished in the society's "shelter" on 16th Street.

The SPCA, a private organization, received \$420,000 from the city last fiscal year to operate its animal shelter and run a humane animal control program. On Nov. 12, the finance committee of the Board of Supervisors is scheduled to hold hearings on the renewal of the SPCA's contract with the city. But several neighborhood groups, police officers and private citizens contend the society has fallen woefully short of fulfilling its contract with the city this year.

"It's absolutely ridiculous considering the money that we're paying them," said Mark Hurley, a member of the police department's two-man animal control team. "In July, August and September, they got \$35,000 a month and issued one citation. We get lots of calls on loose dogs. People call the SPCA and they give them our number. We are not the agency paid to pick up strays."

On Sept. 29, Hurley and his partner, Officer Mike Sugrue, wrote in a report to their commanding captain that in the past ten months they had "received complaints from citizens pertaining to action or lack of action by the members of the SPCA." The Coalition for San Francisco Neighborhoods, a group of 13 neighborhood organizations, said in a letter presented to the supervisors' finance committee on Oct. 22 that "neighborhood residents are not getting the service they pay for because stray dogs are as prevalent as ever."

William Sepatis, a property owner in the Haight, described to us his experience with the SPCA dog control program. "One day I called to complain about the loose dogs, and they came out to the corner of Haight and Clayton around 9:30 in the morning, stood around for 30 seconds and said 'See there aren't any dogs here.' I had them come in the afternoon three or four days later and I had them running in every direction chasing loose dogs. I stood on the corner and pointed: 'Look, there's one. Hey, there's another one.' It was comical."

But SPCA officials attach little significance to the complaints. Austin E. Hills, president of the SF SPCA and vice president and secretary of Hills Brothers Coffee, told us in an interview, "I don't think there were that many complaints. Obviously, individuals have particular problems, and their problem becomes very important."

Hills referred us to a statement issued by the SPCA in response to the police report which read in part: "Anyone familiar with law enforcement should know that it is impossible to enforce any law or ordinance to the satisfaction of all elements of the population. Some highly vocal citizens will always complain that the law is not being enforced strictly enough, while others protest that it is being enforced too strictly or improperly. Such complaints 'go with the job.'"

When a dog winds up in the clutches of the SPCA, its owner has four days to come in and reclaim it (for cats, it's two days). Then comes a period in which visi-

tors can adopt the animal. The society does not administer distemper shots to animals brought to the shelter. "It's not really effective, because the animals could be exposed to distemper before they get here," Eugene Sander, administrative assistant to executive vice-president Charles Friedrichs, told us. "And the conditions are pretty sanitary here."

Herbert Martin, executive director of the Marin Humane Society, claimed that distemper shots "were the best thing ever done" at the Marin facility. "Since we started disease prevention control, the percentage of animals reported sick [by people who adopt them] has dropped from 30% or 40% to 5% or 8%."

If nobody takes an animal, it is taken to the decompression chambers and killed. Air is withdrawn from the chamber and the animal passes out and suffocates, like a pilot who flies too high in an unpressurized airplane.

Humane societies in Marin County, Berkeley, Oakland and Monterey have converted in recent years from decompression chambers to the injection of barbiturates as a more humane method of doing the animals in. Martin told us his society switched methods because "there was so much controversy over

year would have been by severely overcrowding the animals into the decompression chambers in violation of California state law. Parks told the Guardian on the morning of Oct. 21 that the chamber is used "about four times a day," excluding Sundays and holidays.

If four dogs are killed four times a day for 300 days, then approximately 4800 dogs could have been killed without overloading the chambers. The society reported that 9323 dogs and 11,128 cats were killed last year. We challenged Parks and Sander to explain the discrepancy. After a long pause, Parks asked for more time to calculate an answer. In the afternoon he estimated that the chamber is actually operated at least ten times a day, not four. He said he arrived at the figure by estimating how many cycles of the chamber would be necessary to legally kill the animals, rather than by any record kept by the society on the operation of the chamber. According to Parks, who now claimed he was not familiar enough with the chamber operations to estimate correctly how often they are run each day, he is the only official who surveys the euthanasia process to insure it is being handled legally.

The society has no obligation to attempt to place animals in suitable homes rather than kill them, according to the testimony of Charles Friedrichs in San Francisco Superior Court on Oct. 9. Friedrichs, who is responsible for the day-to-day administration of the society, appeared in court as a result of a suit filed against the SPCA by Joan Levin. Levin claims she was barred

of George Whittell, a San Mateo County philanthropist who left \$16 million to various humane organizations in his will, including \$4 million for "the SPCA." Since there is no national organization—each chapter is chartered locally—and Whittell failed to specify which SPCA he wanted to benefit, the San Francisco organization filed suit to claim the money. It eventually settled out of court for \$700,000.

On Oct. 31 we toured the Whittell Clinic and found the infirmary empty. Several previous visits by a Guardian reporter had also found the facility empty. Not one animal was housed in any of the 33 gleaming cages. A roster similar to those used throughout the facility to log in animals and record treatment schedules indicated that only 11 animals had been treated since May 31. The last entry was dated July 9.

Sander showed us the treatment room and operating room. These appeared equally unused. The open supply cabinets were sparsely stocked, and one was completely empty. We asked him just how many strays had been treated in the Whittell Clinic. He placed a call to Dr. Richard Stowe, head veterinarian at the adjoining SPCA hospital, who advised him that such figures were unavailable. "Sometimes strays are treated in the hospital," Sander explained.

But when the supervisors' finance committee holds its hearings on next year's SPCA contract, chances are the appropriation will be approved, for the SPCA is the only show in town. "They're taking the attitude that you've got no where else to go," Sup. John Molinari told us. Molinari wants to stringently regulate the society's contract with the city. But, he added, "then they'll tell us they don't want to do it, and they may very well be holding the trump card." Sup. Dorothy von Beroldingen, chairwoman of the committee, agrees there is no other humane society capable of taking over the job. Said von Beroldingen, "The SPCA has us over a barrel." □

A zoo story

BY CATHY LUCHETTI

If helping your snake shed its skin seems far beyond the call of duty, then you've never heard of "snake soaking," or dousing the beast in a pail of warm water. As for reptile breeding and First-Aid for hamsters, the SF Zoological Society is staging a Pet Fair Festival at the Zoo, Saturdays, Nov. 8, 15 and 22, 10 am-12 pm, to answer all questions about the care and feeding of whatever pet you've got.

A forum of animal trainers, veterinarians and Humane Society representatives will be on hand to give pill-popping demonstrations and, among other issues, reveal which toys amuse birds the very most and how to create a comfortable cage for your canary. Each session will feature live animals. Admission to the Children's Zoo is 25¢ for kids, 35¢ for adults. There will even be a rehabilitation program for live baby birds. Watch for the following dates:

Nov. 8 - creative bird care; bird talk, toys, cages and even bird flight tubes for your backyard. Special session on baby bird care.

Nov. 15 - exotic pets: why or why not to keep exotic pets, plus exploring the alternatives to keeping a monkey in the living room.

Nov. 22 - rats and snakes; rabbits and guinea pigs; how to raise rabbits for show, how to soak a snake, pop pills into small animals and breed reptiles. Includes rabbit demonstrations by the Daly City 4-H Club and a snake display by the Walnut Creek Jr. Museum. ■



Three of man's best friends in custody at the SPCA. Their sentence: four days to life.

the use of the high-altitude chamber, chiefly in the scientific community."

Hills maintained, however, "The process has been criticized only by people who don't understand it. I am not aware of any controversy in the scientific community over its use." He added that the injection method was too costly and too slow for any organization that has large numbers of animals to kill.

Floyd Parks, the SF SPCA's administrative assistant in charge of operations and maintenance, told us it takes at least 30 minutes to kill either four dogs or 16 cats in the decompression chamber. But Herbert Martin said a veterinarian and a trained assistant could inject 25 to 30 animals in the same amount of time. Hills said the board has no cost/benefit study comparing the two methods and the board planned no study of a possible conversion to the injection method in the future.

The first estimates that Parks made indicated that the only way the organization could have killed 21,598 animals last

from entering the society's 16th Street building after she attempted repeatedly to set up adoptions of animals by meeting prospective owners at the shelter.

Friedrichs told the court the SPCA has no published rules on adoption procedures. He added that if an owner doesn't claim his or her animal within the specific period, there is no fixed length of time the animal is held after that before it meets its demise.

Herbert Martin told us the Marin Humane Society adoption system "is handled entirely by a group of volunteers who are trained and man the program daily." Austin Hills said the use of volunteers for general purposes at the SF SPCA "was approved by the board several months ago." But according to Friedrichs's testimony in the Levin case, the board has never specifically discussed the use of volunteers for the adoption process.

In February, 1975, the SF SPCA built a \$100,000 facility, the Whittell Clinic, to treat stray animals. It consists of an operating room, a treatment room and an infirmary. The money came from the estate

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BAY MEADOWS RACETRACK, San Mateo, 345-1661, begins 12:30 pm Tues.-Fri., through Dec. 23.

PRINCE OF WALES, 106 E. 25th Ave., San Mateo, 574-9723, 11 am-2 am Mon.-Sat.

Under the hot San Mateo sun, the four horsemen of the seventh race headed for the finish line veritably neck-and-neck, my hard-earned five spot riding on two of them to win the Exakta and, as the touts say, "Buy baby a new pair of shoes." Rounding the clubhouse turn on this six furlong run were San Franciscan, Kelsos Kin, Hotshot's Profit and a 60-to-one longshot, Hawaiian Holiday. The smart money (me) said it would be Kelsos Kin and San Franciscan, running one-two when the dust died down, paying off a cool four or five hundred at odds of 7-2 and 8-1. Wrong guess, wisenheimer—logic's got nothing to do with the ponies.

The winning horse was San Franciscan followed by Hawaiian Holiday, and the toteboard informed those of us who were busy littering the grandstands with torn-up paramutuel that 98 souls were going to be making merry that night to the tune of \$1356.50 per \$5 bet. "Always listen to your hunches," Cosbey the horse informed me. "You went to Hawaii a few months back, you're a San Franciscan—it's a natural. San Franciscan on a Hawaiian Holiday was made for you, and you blew it behind logic. What a chump!" As usual Cosbey was right—after the fact.

Turning my eye to the scratch sheet for the eighth race, I couldn't help but notice Crafty Native was 5-1 on the morning line. Crafty Native, eh? The Guardian's "Free & Easy" is the native's handbook, so how could he lose? My \$2 said he wouldn't, and he didn't, paying a niggardly \$4.40, but paying, nonetheless.

The track season is with us until Dec. 23, and Damon Runyonesque images of good ole boys in double-breasted serge notwithstanding, this is one of the great American pastimes. Depending on your will power, luck and pluck, a day at the races can be more fun than shopping at Safeway or worrying over the bad times they're having in Belfast. It's escape, pure and simple, with the joyous refuge of cash rewards, or at least the dream of cash rewards. It'll be a while before I forget that \$1356.50 slipping away because of one digit.

There's a fine place called the Prince of Wales just down the Camino Real from Bay Meadows, where a citizen can drown his losses in oceans of ale, heaping plates of bangers and chips, and sporting good rounds of darts. Jack Curry, described on the menu as a "noted dartsman," runs a heroic place serving a selection of beers that puts many a San Francisco local to well-deserved shame. Except for Tommy's notorious Joynt and the soon-to-move Catalyst in Santa Cruz, I can't think of another place serving serious brews like Dortmunder, Bass, Watneys and Guinness, all on draft, and such goodly

Britannic swill as Swan Lager, Fosters Lager, Mackeson Stout, along with the noble local brew, Anchor Steam Beer, and Portland's esoteric Buffalo Beer. For those who prefer their beer to taste rented rather than bought, they also carry Coors, Schlitz, Pabst, Olympia, Budweiser, Michelob and other examples of hops and malt filtered through a horse.

And then there's the food at the Prince of Wales. As far as I can find it's the only pub about serving bangers, a tasty fat sausage of pork and 70% bread. I like these fat links, though like much British cooking they cause eaters to choose up sides and glare balefully at each other. "Very tasty," remarked Cosbey the horse, a noted Anglophile. "Redolent of cardboard boxes," retorted Anglophobe Kit Green. The bangers come from the Modern Market on Union Street,

and go for \$2.50 the plate at the Prince, including terrible mashed potatoes with some sort of packaged gravy and an unctuous cole slaw. You can also taste bangers in the banger burger (\$1.55), or avoid the whole issue with good fish and chips (\$1.70, though not as good as the Edinburgh Castle's); Windsor burgers (\$1.20), a quarter-pounder marinated then covered with everything, served openface; or ubiquitous favorites like pork pies, beef and mushroom pies or hot dogs.

Beyond food and drink, the Prince has a good reputation as a gaming bar, with very involved dart games and leagues (there's a free dart tourney every Monday and Friday with a case of beer going as the prize), along with fustball, pong and backgammon. Sady, the barkeep, reports cribbage has fallen by the wayside. □

curry meat stew, mixing flavors like fish, salt, peanut, beef and oxtail), gado gado (a Javanese salad with crisp vegetables, sliced egg, bean curd and peanut sauce), serunding (roasted coconut) and sayur (vegetables), all surrounding a bowl of steaming rice and dishes filled with sundry condiments, sauces and relishes.

There are also a la carte meals, less demanding of the buccal cavity. Try nasi rambas (\$3), a combo plate of rice, chicken, fried boiled egg, sliced bean-cake, vegetables and shrimp chips; dendeng manis a la Minang (\$4.20), chicken cooked with Balinese curry powder; ayam goncang lidah (\$3.65), chicken sauteed with spices from Bukittinggi, bean sauce and bell peppers, over rice.

Ah, yes, the menu concludes with some traveling advice: "Do justice to your self with a dinner at one of our [other] restaurants—Natrabu, 29A Jalan H. Agus Salim, Jakarta, Indonesia [and] Surya, Jalan Udayana 11, Denpasar, Bali." I'll be sure to do that . . . next time I'm in the neighborhood.

One lumpia, or two?

A BIT OF INDONESIA, 211 Clement, SF, 752-4042, Wed.-Sun. 5:30-10 pm, no cards.

Clement Street sprawls across more ethnic barriers than the delegates' lounge at the United Nations. Home to nothing more than armies of sand fleas a mere century ago, this strip of the Richmond currently houses, between Arguello and 31st Ave., two Russian restaurants, two French restaurants, countless northern and southern Chinese eateries, a Moroccan restaurant, a felaful house, a super hamburger house, a tempura house, a Thai restaurant, a fondue house, a Danish restaurant and an Indonesian restaurant. The mind boggles, the taste buds quiver. A few weeks back I waxed ecstatic over China Garden, a Mandarin gem amid blocks of cornstarch jade. Now let me tell you about A Bit of Indonesia.

For a major city on the Pacific rim, San Francisco has surprisingly few Oceanic restaurants. There are a mere six Polynesian restaurants—none worth their weight in puka shells—ranging from the cheap pretension of Polynesian Mary's, Raffle's (where you can mutter into your ham and eggs Hawaiian—you got it, ham and eggs with bananas and pineapple, just like Waikiki) and Tiki Bob's (fabled for expensive drinks like the Sneaky Tiki, Super Sneaky Tiki and Royal Sneaky Tiki—you get to keep the mug, should you go bonkers and want to) to the restaurant theater of Trader Vic's and the Tonga Room at the Fairmont (where a boat of crooning natives floats about in a pond in the middle of the restaurant). The Philippines are represented by another half-dozen eateries, with good food at the Bayan-ihan, Love's Pagan Den (in Oakl.) and Valman Philippine. And Indonesia, a vast nation of some 120 million souls, has a spare four representatives in the Bay Area—the excellent Indonesian Village in Berkeley, Moestopo on the Western edge of the Richmond, Indonesia Satay House in the midst of the Market Street muddle and A Bit of Indonesia on the near end of Clement.

Indonesian cooking reflects the melting pot nature of the Indonesian island chain. Many basically Chinese ingredients

have become an inherent part of Indonesian cookery. Preparation of vegetables in Indonesia is adopted from the Chinese style—vegetables are stir-fried briefly to retain their bright color and crisp texture. There are Indian and Arab influences, but most notable is the Dutch influence, particularly in the best known of Indonesian dishes, the rijsttafel (Dutch for "rice table").

A traditional rijsttafel consists of a steaming bowl of rice surrounded by pepper-hot foods in sauce—lamb, beef, chicken, pork (all called sate, meaning skewered bite-size meat, usually marinated), shrimp balls, sweet-and-sour vegetables, relishes (atjars), pepper sauces (sambals), large shrimp wafers (krupuk) and cold beer. No wonder the Dutch love it! In fact, retired Dutch East Indian colonists brought back a taste for Indonesian food so highly developed that Amsterdam has become world famous for its Indonesian restaurants.

A rijsttafel in San Francisco usually goes on for some dozen or so courses, which is just an abbreviated version of the Indonesian slamatan (festival) dinner. This banquet goes on for a full day with as many as four dozen courses.

The ambience at A Bit isn't very latter-day South-Seas-colonial—no aura of a hurricane-battered hotel in genteel decay, no sense in the air that you should be wearing a rumpled white linen suit and drinking something with a lot of rum in it, served up by an unshaven dissolute Charles Laughton type wielding a greasy towel. Just a simple sort of elegance catering to the young, professional population of the inner Richmond. There's often a wait here, giving you a chance to wander about Clement Street in search of serendipity. When you are seated you'll find the rijsttafel to be an expensive dish (\$13 for two), but just about worth it, covering a vast spectrum of taste kicks.

Rijsttafel here includes two lumpia (large eggrolls), nasi kuning (turmeric rice), ayam panggang besengek (broiled spiced chicken), sate lembu (skewered marinated lamb), kara Jawa (Javanese

Pick hits

D.W. GRIFFITH CENTENNIAL CELEBRATION, Surf Theatre, Irving at 46th Ave., SF, 664-6300, Nov. 6-15.

An extraordinary retrospective of the first father of American film (Orson Welles was the second father), this series offers splendid prints of 14 of Griffith's greatest, with organ accompaniment by the Avenue Photoplay's bravura Bob Vaughn. The schedule is:

Thurs., Nov. 6, "Intolerance" and "The Struggle"; Fri., Nov. 7, "Birth of a Nation" and "Abraham Lincoln"; Sat., Nov. 8, "Intolerance" and "Hearts of the World"; Sun., Nov. 9, "Birth of a Nation" and "America"; Mon., Nov. 10, "Broken Blossoms" and "Way Down East"; Tues., Nov. 11, "Orphans of the Storm" and "True Heart Susie"; Wed., Nov. 12, "Intolerance" and "Judith of Bethulia"; Thurs., Nov. 13, "Birth of a Nation" and "Sally of the Sawdust"; Fri., Nov. 14, "Intolerance" and "Isn't Life Wonderful"; Sat., Nov. 15, "Birth of a Nation" and "Dream Street."

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Wed.-Sun. 11 am-midnight.

The Green Earth has recently redecorated, turning a slightly depressing coffeehouse decor into a very comfy bar cum club. The place is dominated by two extraordinary fishtanks behind the bar, good for hours of mesmerized watching. Various beers and wines are served along with the usual selection of coffees, teas, brownies, carrot cake and such predictable stuff. What's unpredictable is the entertainment, ranging from highs when "hot jazz" groups like Jada, or Thom Keats and Ned Ripple, play, tearing up the house with old Django Reinhardt and Mills Brothers tunes (like "Wacky Nagasaki"), to lows when the house drags in endless John Denver/Eagles/easy listening piffle, which I find hard listening. Worth checking out when the music is hot. ■



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DANCE/MAGGIE LEWIS

Isadora Duncan lived from 1878 to 1927 and spent much of her time performing in Europe and Russia, with occasional trips to New York. She was the first of the modern barefoot dancers and a believer in free love. While she was alive, her romances and her art made her one of the most controversial figures of her time. Many people are still so fascinated with her that we have orthodox and revisionist Duncan historians, all of whom care about her and passionately defend her against any of her eight biographies.

Given Duncan's considerable and opinionated following, it's not surprising that when Kres Mersky, a Los Angeles actress, came to San Francisco, Isadora's home town, on Oct. 9 to offer her own Duncan impersonation, she received no support from the Isadora Duncan Heritage Society. The Heritage Society is responsible for putting up a plaque at Duncan's birthplace on Taylor and Geary. The Society consists of Mignon Garland, the only person teaching Duncan dancing on a regular basis, and her students.

According to Garland, Mersky or her promoters put some pressure on the Heritage Society to give support. Garland told me the best response was to "ignore them, just like Isadora always ignored her imitators, and let them sink on their own." Garland feels that Isadora Duncan's often flamboyant lifestyle has been exploited while her dancing has gone unrecognized. As founder of the Heritage Society, Garland feels responsible for the memory of the person she thinks of as the true Isadora: Isadora the dancer. Many of the anecdotes told about Duncan are myths, Garland says, and claims that most of Duncan's biographers were men who were her lovers but didn't understand her dancing or what life was like for a woman like her. Garland hopes the Society's efforts won't be compared with those of Mersky.

Isadora Duncan was a woman who devoted her life to her art. She danced alone much of the time, but sometimes she was joined by a troupe of little girls whom she trained in her technique and philosophy, who later became the "Isadorables." Four of them are still living, and they don't agree about who she was.

People at the time found her private life scandalous. She had two children by different fathers, set designer Gordon Craig and millionaire Paris Singer, and was proud she didn't marry either of them. She did marry Russian poet Sergei Esenin, causing an anticommunist furor when she brought him to Boston with her. Duncan was not an avowed communist herself, but she did spend some of her last years in the USSR, running a dancing school at the invitation of the state.

These days, all that seems less objectionable than interesting—she's such a legend her fans wonder what the fuss was really about. Some think she was an inspired dancer, as her influence on the styles of dancers Charles Wiedman, Doris Humphrey and even Russian ballet master Michel Fokine would suggest. Others think she just had a powerful hold on her audiences' emotions, to which her technique was secondary. It's hard to analyze her appeal, since she wouldn't allow movies to be taken of her (cameras were too primitive then, and she thought they'd distort the dance). What we know of her technique comes from Irma Duncan's book, *The Technique of Isadora Duncan*, and Garland's classes.

It's a tribute to Duncan that she's causing so much controversy in her home town after all these years. To her fans as well as her critics, she's still a charming but mysterious figure.

ISADORA DUNCAN HERITAGE SOCIETY, 50 Oak, SF, 863-7365

The 17 young women in Mignon Garland's advanced and intermediate class in Duncan dancing must feel very close to Isadora Duncan. Dressed in tunics they made themselves, they walk slowly around in a circle to Chopin's Requiem March, concentrating mightily. After a while the effect is mesmerizing. Arms and legs swing rhythmically out from the tunics giving them the look of Greek figures going around a vase. "It took me three years to learn the subtleties of that," one student told me later, "I could walk for years."

They go on from walking to running, swaying

The Isadora

their heads from side to side and making flower-strewn gestures with their arms. The apparent naivete of the movement belies the coordination required to keep from jamming one's toes into the floor on the dainty-looking backswing of the foot. In one exercise, two students hold a chiffon scarf while the others run at it one by one, head down, and leap over it, throwing the head and arms back, landing with a crash that makes Mignon Garland wince.

They look like girls playing horses, but you can also see how the exercise forces them to change their dynamics in midair, giving the leap at the same time a look of lightness and an explosive force. All these exercises, many reminiscent of folk dance, show how Isadora thought ordinary.



Isadora Duncan herself, looking not at all like Vanessa Redgrave.

"natural" movements best carried the emotional weight she invested them with, and expressed the music she loved. There are some wonderful skippers and polka artists in the group, but they told me that after three years of study, they've got a long way to go. They're dead serious about the emotional (and, they say, spiritual) content of their dancing.

As Mignon Garland tells me about Isadora's dancing, she raises her arms with such tenderness and delicacy that you almost begin to see 19-year-old Garland in 1927 when she ran away to Moscow to join the Russian Duncan Dancers. At that time the Duncan Dancers were directed by Irma Duncan, one of the six "Isadorables" who had been taught by Isadora and her sister Elizabeth. After Isadora's death in 1927, Sol Hurok brought the Russian troupe to New York.

Garland, who had studied with yet another Isadorable, Anna Duncan (Isadora had legally adopted them all, though they were more disciples than daughters), went to see them. The dances they did were all new to her, created late in Isadora's life, after the death of her two children, in 1913, by drowning in a freak automobile accident.

When the troupe returned to Russia, Mignon followed them back to Moscow, became a member of Irma Duncan's troupe and performed with the young women who had been the last of Isadora's students. During the long Russian nights, they told her stories about Isadora (which she now tells her students). The troupe came to New York again in 1930, but for some reason the Russians were all called back to the USSR, leaving Irma and Mignon to pull a troupe together and fulfill their engagements.

After this, she gave a few classes and performed, as did the disbanded Isadorables. But the mainstream of modern dance was by then dominated by Martha Graham. The Isadorables, divided by old rivalries and still, it seems, jealous of each other's memories of Isadora, had ceased to perform seriously.

Since Isadora wouldn't allow any movies to be taken of her, her dance might have disappeared completely had it not been for Mignon Garland's joining the women's movement in the early

Duncan perplex

Seventies. She told her group about Isadora's ideas on women and art, and they became interested. She began giving classes in her living room and then performed at National Organization for Women benefits.

After that, her living room couldn't hold everybody, so one student petitioned Neighborhood Arts in San Francisco. Garland got a grant to teach, which was extended for four sessions. This was followed by a series of changes of venue, from San Francisco to the East Bay, through which most of her students stuck by her.

In fact, it's mostly their fascination with the dancing, and with Isadora ("Everything I tell them about her, they just eat up"), that kept her going. She teaches three levels, four afternoons a week.



Kres Mersky, Duncan imitator: an upstart upbraided.

She is amused and flattered by their enthusiasm. "They do the most hair-raising things. They work night shifts. Everyone has some crummy job they hate so they can make it to my classes."

Where does the attraction come from? It is, admittedly, an archaic dance style they are learning. They don't seem to care. The former ballet dancers patiently unlearn all their lower-back-centered carriage, and they all look forward to the times when some of them perform.

Some of the women came to performances and classes through a fascination with Isadora. One woman just saw a picture of her and was drawn to her. Another came from Oregon and saw a recital. "I had a sensation of trees and nature," she said. "It was an emotional, spiritually charged experience."

These reactions are interesting compared to the way Isadora herself was received. In Germany she was called the "Wise Goddess," but later in her career she was referred to as a "hussy" and a "bolshevik" in the Boston press. Part of her effect was her extraordinary stage presence. She was always able to communicate great waves of emotion to her audiences. After the death of her children, Victor Seroff reports in *The Real Isadora*, she went through her "monumental" phase, during which she would come onstage to Beethoven's Pathétique and slowly raise her arms. This moved audiences to tears.

But the women in Mignon's classes never saw Isadora dance. Nor did Mignon, for that matter. One woman claims to have had a "spiritually-charged experience" watching Mignon and her troupe, none of whom pretends to be another Duncan. I saw them dance in 1973, and it was quite puzzling. They were doing things you see in folk dance, and the movement was so symmetrical and frolicsome you looked at it like something in a museum. Mignon, though, had a very strong effect. She wasn't as shy as the students, looking the audience in the face with an almost shocking intimacy. Especially if one is used to the faceless precision of ballet and the general seriousness of modern dance, it's a great surprise to see a woman in a tunic tilt her head and give you a look over her shoulder as she turns, then toss her head around and practically wink at you as she comes

to face you again. Has she no shame, I wondered.

Duncan dancing is at once gentle and direct. All the gestures emanate from the solar plexus. "Closer to the heart than the centers of other dance," one student pointed out. The physical metaphor works out in this case. This also explains Isadora's attraction, even in pictures. She is often shown reaching out and up, the gentle line of her arms coming from her heart, like some Celestial Mother figure.

Garland finds it perfectly natural that dancers would leave ballet training for her classes. "This is a group of girls that have been bored to death by their other dance classes. They said to themselves, 'There must be something else!'" Like Isadora, Mignon wants to see masses of dancers performing the group dances. "I want to take away the preciousness," she said. She doesn't know if there will ever be a strong soloist from the company. "There are only so many Isadoras," she says. She's not as concerned with creating a star as with keeping the Duncan style going.

"Isadora's centenary is in three years," one woman told me. "All over the world, they'll be celebrating it. In London and Paris there'll be ceremonies. Mignon says we'll be the only ones dancing. We've just got to be ready."

ISADORA DUNCAN: A UNIQUE RECITAL, by Kres Mersky at the Open Theater, 441 Clement, SF, 668-8518, Thurs. at 8:30 pm, Fri. and Sat. at 8:30 and 10:30 pm. All tickets \$4.

Isadora Duncan would probably never have been so rude as to get a group of people together and then just talk. Even when she was trying to raise money for a school, as Kres Mersky portrays her doing in "A Unique Recital," she'd do some dancing first, and then address her audience. Aside from this there are few historical inaccuracies in Mersky's performance. It's just a recital of parts of two books, Isadora's own *My Life*, and Victor Seroff's *The Real Isadora*. Though you can't be sure of the accuracy of these books all the time (Seroff says *My Life* was written to make money, with extra scandals thrown in at the editors' requests, and other Duncan experts say Seroff was just a disgruntled lover of Isadora's and can't be trusted). Mersky sticks to agreed-upon events.

She recounts the death of Isadora's children, and her affair with Paris Singer, as she thinks Isadora would. Even though she sticks to the books, the recital just doesn't ring true. Her delivery is less than inspired. I don't know how Isadora talked (she was born in San Francisco and spent much of her life in Europe) but Mersky's accent was inconsistent. She spoke the "arty" and "uppity" accounts in a stock society accent, while the racy passages and most of the punchlines were delivered in a style reminiscent of Maude, Norman Lear's menopausal, Jewish, liberated housewife.

Mersky reads Duncan as a lovable eccentric. But her tricks are so hackneyed—bolstering herself with gulps of wine and then trying to look dainty, and later bursting into tears when she abruptly starts talking about her children—that you don't really want to be taken in. The way Mersky achieves what she calls a "fragmented" effect ("She didn't have it together at this time in her life," she told me) is to shift big chunks of the text around, showing not a fragmented mind but a jumbled choreography.

Though she says she's read the eight biographies of Isadora, and has talked to someone who saw her dance, Mersky seems strangely distant from her. Many of Isadora Duncan's ideas about free love and women artists, and the strong and womanly image she presented in her dancing, appeal to us today. That's part of the reason she's still something of a heroine. To say she was ahead of her time is to oversimplify things. Intellectuals in the early years of this century were certainly concerned with feminist ideas, as well as with dance as a way of relating to the cosmos. (Both Francois Delsarte and Jacques Dalcroix, to name but two, dealt with the study of "eurythmics," the rhythms at the base of the cosmos.) But Isadora was one of the few people of this persuasion who danced for the "unliberated" masses.

Mersky's time sense is faulty. She translates Isadora Duncan into a liberated woman of the Seventies when the sayings fit, and when they won't, she's a naughty lady of the Twenties. She should have resolved this confusion before going onstage. ■

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MUSIC/ALAN LEWIS

Terry and the Red Sox

TERRY GARTHWAITE at the Boarding House, Oct. 21, 1975

TERRY GARTHWAITE: "Terry" (Arista 4055)

I didn't really want to go see Terry Garthwaite at the Boarding House on Tuesday night. Monty Python was on TV, and having only the previous week foregone "M*A*S*H" to attend an extraordinarily mediocre concert, I didn't want to blow it again. To make matters worse, the sixth game of the World Series was on—the game that was described the next day as one of the most exciting baseball games ever played. Time zones being what they are, the game seemed certain to be over by 8:30 or so, but by then I'd be so hopelessly smashed, either in celebration or in mourning for the Red Sox, that it'd take a full-body splint to straighten me up enough to get out the door.

The game wore on. And on. It did not end at 8:30. Instead, it went into extra innings, first running through the 15 minutes I had allotted for getting ready to go out, then chewing up the 20 minutes set aside for getting there, obliterating the 15 minutes I had allowed for getting lost, arrested or mugged, ravaging the 10 minutes needed to find a parking place and savagely mutilating the 5 minutes reserved for fighting through the possible throngs at the



box office. The score still firmly tied, the game ran roughshod over the three minutes it would take to find a seat, and was laying siege to the 25-minute opening act when I decided the line had to be drawn. Hell, even if the Sox won they'd have to play another game, and if they lost there was no point enduring the agony. Monty Python would no doubt be repeated at some later date. And this concert, against all odds, just might prove to be the exception to that immutable law of human existence which states that anytime a decision is *that* hard to make, you're gonna be miserable no matter what you decide. I turned off the TV, took one last swig of Oly and headed for the Boarding House.

Well, sometimes—not often, but sometimes—these things turn out okay. As soon as Terry Garthwaite sang her first note, it ceased to matter whether the Red Sox lost in six games or in seven. By the third song, any lingering thoughts of Monty Python had long since evaporated. The former Joy of Cooking vocalist merely put on the best club performance I've seen in years. Not only is she the most talented singer to come out of the Bay Area in a long time, she may well be one of the most talented singers rock has ever produced.

Garthwaite is a radiant, spellbinding performer. There seems to be nothing she can't do vocally. Intricate scat singing, powerfully emotive ballads, precise vocal acrobatics with backup singer Willow Wray—Garthwaite handles it all with unerring aplomb and style.

Comparisons with other singers are unavoidable—not with Joni Mitchell or Linda Ronstadt but with the likes of Ella Fitzgerald, Billie Holiday, Peggy Lee and Eartha Kitt. The range of inflections in Garthwaite's repertoire is nothing short of amazing, from soft, sexy purrs to girlish pouts, from anguished wails to deep, throaty growls. She has total confidence in her voice, never settling for the safe when the spectacular is possible. Virtually everything she tries works; each song becomes a tour de force of vocal pyrotechnics.

Although Garthwaite's vocal stylings are de-

rived from the cool be-bop jazz of the Forties and Fifties, the instrumental sound behind her is solid rock. She doesn't just sing the material, she practically acts it out. On "Changing Colors," a touching feminist ballad authored by former partner Toni Brown, Garthwaite's intimate tonal shadings and almost conversational phrasings are devastating. Another Brown composition, the Motown-style "Angel of Love," and Garthwaite's reggae-flavored "Slender Thread" provide impressive showcases for her flawless scat singing. The lyrics, especially on the two Toni Brown tunes, are as sensitive and persuasive as the vocals. The songs are simultaneously liberated and liberating, conveying emotionally as well as rationally the essence of feminism without ever sounding didactic.

Inevitably, Garthwaite's album suffers by comparison with her live show. There's no way the intimate, spontaneous communication of her performance can be captured on vinyl. Although *Terry* closely follows the format of her show and includes all her best moves, it can only hint at the warmth and self-assurance of her personality and the incredible range of her talent.

Garthwaite is still growing as a songwriter, and a couple of original compositions that came off well in her live performance don't stand up to repeated listenings on the stereo. If you didn't see her at the Boarding House, though, by all means listen to her album.

For Garthwaite, this auspicious debut could well be the long-awaited turning point in a lengthy, uneven career. Critics always loved Joy of Cooking—even though Garthwaite never had room to do half the things she's doing now—but critics get their albums for free and the rest of the public stayed away from the band's three records in droves. So deafeningly silent were the cash registers that a fourth album was recorded and never released. A solo album by Toni Brown and an excellent duet album by Toni and Terry suffered the same fate. Garthwaite hung back for a while, teaching at Bay Area music schools and singing with a traditional jazz band, waiting for her chance. Her time is now—and maybe this time the public will catch on.

TED NUGENT (Epic PE 33692)

In Detroit, people shoot other people at a rate unequalled anywhere else in the world. When they're not engaging in that arcane pastime, they form bands like Alice Cooper, Iggy & the Stooges and the MC5 — if you don't have a gun handy, use a guitar. It's the kind of music that's curiously compelling if you're on the right drugs, more than a little obnoxious if you aren't. Ted Nugent was lead guitarist for the Amboy Dukes, one of the more interesting and less grating assault-and-battery bands to come out of Detroit in the Golden Age of Psychedelia—you may remember them for such acid-rock classics as "Baby Please Don't Go" and "Journey to the Center of a Mind." After several false starts, Nugent finally seems on the verge of establishing a successful solo career. *Ted Nugent* is clean, restrained, even tasteful heavy metal music. It's an enjoyable and not at all obnoxious album, even if you're not on the right drugs.

STARRY EYED AND LAUGHING: "Thought Talk" (Columbia PC 33837)

Starry Eyed and Laughing — the name is taken from Dylan's "Chimes of Freedom," one of the first songs in the Byrds' repertoire — are four Englishmen with an obvious debt to Roger McGuinn, the Eagles and America. The album was recorded in Wales, which, lacking Northern Ireland's flair for publicity and Scotland's easy stereotypes, has always been the least known component of the United Kingdom. *Thought Talk* could change all that. It's a little weird to hear an English group sound so uncannily like McGuinn, but maybe it's not so weird when you remember that much of the Byrds' early style was derived from English folk tunes like "Bells of Rhymney." Songs across the water, and all that. *Thought Talk* is great Byrds' music, and pretty strong in its own right too. If you've been hoping someone would make music the way the Byrds used to make music, this is your album. ■

Report from the film festival, part II



Claude Goretta, director of "The Wonderful Crook"

As the lights came up after "Hearts of the West," which opened the 19th Annual San Francisco Film Festival, the man in front of me turned to his companion and said, "Well, it's cute—but it's hardly the sort of film that belongs in a film festival." As the lights came up after Louis Malle's "Black Moon," about a hundred people applauded. The rest of the audience (myself included) was stunned. "Black Moon" is precisely the sort of film that belongs in a festival because, under ordinary circumstances, nobody would come to see it.

The idea for the film, Malle has said, came to him in a dream. Cathryn Harrison, a very Alice-in-Wonderland-looking young English woman, is driving along a deserted road one night, one morning—the time isn't certain since Malle, perhaps intentionally, hasn't bothered with matching shots. Suddenly, Harrison is confronted with a guerrilla battle being conducted on the side of the road; this is literally a war between the sexes, with the male troops lining up and executing the female troops. Frightened, Harrison drives off into a forest where, among other things, she encounters a domesticated pig, a talking unicorn, a pair of ambisexual lovers (Joe D'Allesandro and Alexandra Stewart) and a crazy old woman (Therese Giehse) who talks incessantly into a machine as if, somehow, it were the control mechanism for this dream kingdom. Harrison is treated to a performance of Wagner's "Tristan and Isolde," sung by prepubescent school children. She is asked to breast-feed the old woman, and, in the final shot, she breast-feeds the unicorn.

"Black Moon" is intended to be a surrealist comedy. I know that it's surrealist because Malle borrows shamelessly from Dali and Bunuel. I know that it's a comedy because, introducing the film at the festival, Malle told us we could laugh. Malle also told us not to think about the film, simply to "let it work on [our] sensibilities." When an artist has to tell the audience to turn off its mind, he's in trouble, and when the artist is as thoughtful and deliberate as Louis Malle, the situation is hopeless.

Malle has taken risks in the past—he's left important matters to chance, as in "Lacombe Lucien," where he used an untrained actor in the title role and tried to get at what was going on inside the character of Lucien by getting at what was going on inside the actor. But these have always been calculated risks. One simply can't imagine Louis Malle winging it, like a Godard or an Altman, getting everybody together on the set to see what happens, but that is exactly what Malle tried to do in "Black Moon." Malle is a craftsman and an intellectual; he comes to work prepared, and this preparation shows in his best films ("The Fire Within," "Murmur of the Heart," "Lacombe Lucien"). When we think of Malle's best work, we do think, and that is why "Black Moon" is such a terrible miscalculation. Free-association surrealist comedy is simply beyond the range of this greatly gifted artist.

"The Wonderful Crook," a Swiss film by Claude Goretta, is much more like the films we have come to expect from Louis Malle. Thoughtful and provocative, the film toys with our preconceived notions of right and wrong, the way Malle did in "Murmur of the Heart," where he made incest seem a perfectly natural and loving act. The hero of "The Wonderful Crook" is a handsome young man who takes over his father's furniture factory when the older man is accidentally

injured and confined to a wheelchair. The furniture turned out by this business is handmade, expensively, and ornate in an old-fashioned way. It doesn't sell, and the son has a hard time paying his father's medical bills and meeting the factory payroll. A scheme is devised that allows him to make ends meet: he takes the furniture out to the dump and burns it, then robs a bank or a post office and turns the stolen funds over to the business as if they were receipts of the sale of tables and chairs. The hero's wife knows nothing of this, and she happily becomes pregnant with their second child, secure in the knowledge that her husband will provide for her. It's a perfect scheme. The hero falls in love with one of his robbery victims, a postal clerk who is bored with her job and only too glad to aid him in his criminal activities.

What is so terrible about this man's life, the film asks. Here is a man providing for his family. Is that a crime? Here is a man involved in an extra-marital affair, but he loves his wife and his mistress. Who is hurt? Goretta mixes up our ingrained responses to the material, but he wants to provoke, not to manipulate. This isn't one of those films that sets out to charm us by setting up roguish crooks against stuffy, bourgeois society. The English title is misleading; the film's actual title is "Pas si Mechant que Ca," or "Not as Bad as That." Goretta is not telling us that his crook is wonderful, that the hero's behavior is good (as "Save the Tiger" did, pitching for a Beverly Hills executive who commits arson in order to raise the money to pay his servants). The hero's behavior just isn't as bad as that.

Like Goretta's previous film, "The Invitation," "The Wonderful Crook" is about the line between acceptable and unacceptable behavior, between morality and sin, between respectability and crime. Though the themes are the same, "The Wonderful Crook" is a much richer movie. The characters in "The Invitation" are stereotypes—the office cut-up, the repressed secretary, and so on; they each have one note to play and they play it repeatedly throughout the film. By contrast, Goretta's purpose in "The Wonderful Crook" is to confound stereotypes. The wife, for example, is completely oblivious to the husband's problems. "How could a person who loves you not see that you are in trouble?" asks the mistress, and, indeed, this is the stereotype—the cold bitch wife who doesn't care. But the wife here loves her husband very much; she's simply too happy, too content in her domesticity, to notice what's happening to her husband outside the marriage. She relates to her husband differently than does his mistress, and that difference is another of the lines Goretta draws so well. In the film's final shot, when the hero is arrested outside a theatre, the wife is shown standing above him on a balcony, with an actor in religious garb standing behind her—a phony Madonna; the mistress stands below, with the hero, in the base court.

"Out of Season" is another drama about two women and a man. Here the women are mother (Vanessa Redgrave) and daughter (Susan George). The man (Cliff Robertson) is the mother's former lover who left her twenty years before under mysterious circumstances. Since the man's name is Joe, the mother's name is Anne, and the daughter's an amalgam of the two, Jo Anne, it doesn't take much to figure out what those mysterious circumstances were.

The plot and the dialogue are ersatz Pinter, but Redgrave and Robertson act with such conviction that, for much of its length, the film seems far better than it really is. (The scene in which they dance together to the music of their youth was one of the high points of the film festival.) The actors are so sincere and so polished that one wants to be convinced of the film's seriousness, to be sucked in by its musings about lost youth and unrequited love. But then the director, Alan Bridges, delivers his final coup, and it's such a cheat (one of the women leaves, and the filmmakers contrive not to tell us which one) that the film is openly exposed for what it is: an empty, theatrical exercise—quite literally, a play. The normally reverential audience at the film festival was so outraged by the shock ending of "Out of Season" that it actually booed. Now if we could only muster a little more irreverence for the deities, like Louis Malle. ■

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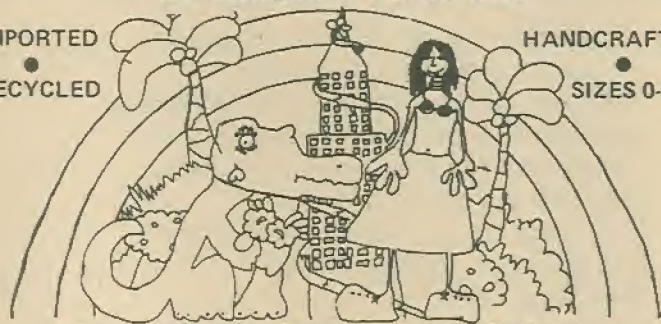
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THEATER/MOVIES

MINI REVIEWS

THEATER

The Bay Area Comedy Troupe

at La Salamandra, 2516 Telegraph Ave., Berkeley, 841-9070. Alternate Saturdays through November.

Stand-up comedy returns. These are young performers learning their trade, and different ones entertain each week. The 11:00 show is given over to the audience; those who think they're funny are invited to try. —A.C.

Beach Blanket Babylon Goes Bananas

Club Fugazi, 678 Green St., SF, Wed. through Sun., 421-4222, through end of year.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from "Love Story" under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Evolution of the Blues

On Broadway, 435 Broadway, SF, Wed. through Sun.

Jon Hendricks's epic survey of black music utilizes song, dance, and rhymed couplets. Some find it cloying, but it's been running a long time. —A.C.

Improvisation, Inc.

149 Powell, SF, Fri. and Sat., 8:30 pm.

Cindy Kamler, founder of the Committee and later of the Committee's Experimental Wing, formed this company several years ago along with Hal Taylor. Unlike its parent groups, Improvisation, Inc. remains nonpolitical and totally committed to improvisation. They take audience suggestions and improvise several short skits, often involving music and often abstract (improvising around a color or an image); then someone suggests a broader theme and they explore that for a full hour. —A.C.

It's Cool in San Francisco

Les Nickettes, Mabuhay Gardens, 443 Broadway, SF, Mon. and Tues., BASS, held over through November.

A raunchy, mildly satiric review from an all-female cast musically backed by Charlie Hitchcock and the Heroes. The show is never the same twice, but sample topics are cosmic consciousness, welfare and the ghetto. Songs include bad-taste goodies like "Sex Offender" (to the tune of "Hey, Big Spender"). To their fans, Les Nickettes are becoming a San Francisco institution.

Lilith: A Women's Collective

Nov. 6-8 at the Intersection, 756 Union, SF, 843-7226.

Words like menstruation, intra-uterine coil, and non-specific vaginitis come out of the closet and into the spotlight. This group, named after Lilith, the first uppity woman, examines topics of interest to both sexes—from a woman's point of view. Their highly entertaining show includes skits, monologues, semi-improvisational material and songs. They also provide facilities for child care. "Lilith: A Women's Collective" impressions and observations relating to agelism, motherhood, free love, working and lifestyles are critical, and maybe uppity, but never caustic or judgmental.

P. S. Your Cat Is Dead!

Montgomery Playhouse, 622 Broadway, SF, 788-8282.

James Kirkwood's comedy about a young actor who loses his job, his lover and his cat, and finds himself involved with a disarming young man from Brooklyn who repeatedly burglarizes him. Robert Foxworth stars; Milton Katselas, who presented "Butterflies are Free" on Broadway, directs. —A.C.

Timesphere

The Gallery Theater Company, at Margaret Jenkins Dance Studio, 2005 Bryant, SF, weekends at 8:30 through Dec. 21.

An abstract play about people who commit suicide and where they go then. There's no God or devil in their purgatory, just two grim "power figures" who force them to take responsibility for their actions. The hierarchical setup is like T. S. Eliot's "The Cocktail Party" but the text is often bulky and unconvincing. —Maggie Lewis

Theater reviews written by Andrew Cohn and Irene Oppenheim.

MOVIES

Cool Hand Luke

A perennial favorite with Paul Newman as the definitive anti-hero tossed into a Southern chain-gang clink for the thoroughly detestable

crime of cutting the heads off of parking meters. He plays cards, eats 50 hard-boiled eggs and escapes sundry times, only to come to a bad, albeit existential, end. (Friends Fall Film Series, Nov. 8, Berkeley Friends Church, Sacramento/Cedar, Berk., 752-7887.) —M.S.

Hearts of the West

Written by Rob Thompson (his first film) and directed by Howard Zieff (his second), "Hearts of the West" is a loose-jointed comedy about characters crowding the periphery of Hollywood in the Thirties. It's like a cheery, comic version of Nathanael West's "Day of the Locust." Unlike West, Thompson and Zieff never see their characters—a would-be novelist, a script girl, a bit player in cowboy films—as less (or more) than human. With Jeff Bridges, Blythe Danner, Andy Griffith and Alan Arkin. (Coronet Theatre, SF) —L.P.

Hound of the Baskervilles

Conan Doyle's classic played with the very best of the Holmes-Watson duos. Basil Rathbone and Nigel Bruce creep through the fog on the moors ferreting out the dark secret of the Baskerville's and solving the spine-tingling mystery. The print of this classic is so good the fog seems to seep through the theatre. (Rialto, 841 Gilman, B Berk., Nov. 5-9.) —M.S.

L'Age D'Or

The other film that Salvador Dali and Luis Bunuel made together (everyone knows "Un Chien Andalou"). Long banned, lost, hidden away, finally recovered by Henri Langlois of the Cinematheque Francaise. Far more surreal and anticlerical than "Chien Andalou," filled with boggling images of sexual torment and mental decay. Not to be missed. (Pacific Film Archive, Nov. 9, in University Art Museum, 2621 Durant, Berk., 642-1124.) —M.S.

The Man from Beyond

There's magic in the air at the Intersection. See Harry Houdini in "The Man from Beyond" along with various magical shorts. Stars the likes of Blackstone the Magus, preceded by a live magic show. Rabbits all over North Beach. (Intersection, Nov. 9, 756 Union, SF, 397-6061.) —M.S.

Nashville

Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronree Blakely, Lily Tomlin, Henry Gibson and Barbara Harris. (Cannery Cinema, SF) —L.P.

Pearl of Death

A badly bastardized version of Doyle's "The Five Napoleons," in which Rathbone and Bruce pit wits against Giles Conniver, "one of the most dangerous men in England." Contains a sterling performance by Rondo Hatton as "the creeper," a charming acromegalic who crushes people. (Rialto, 841 Gilman, Berk., Nov. 5-9.) —M.S.

The Return of the Pink Panther

Perfectly timed gags strung on the barest thread of a plot. It has something, though not much, to do with the theft of the world's largest diamond. Peter Sellers returns in triumph as the redoubtable Inspector Clouseau. (Serramonte 6, SF) —L.P.

Robert Flaherty retrospective

See "Nanook of the North," the classic Eskimo film; "Moana," the classic South Seas film; and "Man of Aran," the classic Irish fishing film. Each is an extraordinary vision of a distinct life by the man who invented documentary. (SF Museum of Art, Nov. 2-9.) —M.S.

Swept Away . . . by an Unusual Destiny in the Blue Sea of August

A romantic comedy about the class struggle. Lina Wertmuller, a committed Marxist and a gifted filmmaker, has given "Swept Away" a shimmering surface: the performance by Wertmuller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly deterministic, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Clay Theatre, SF; Elmwood, Berkeley) —L.P.

Three Days of the Condor

Robert Redford plays a spy who's left out in the cold by the CIA. This slick, cynically functional film skirts the political issues inherent in any story about international spying — and manages to avoid them all. The CIA of "Condor" is a made-up villain that has nothing to do with the Bay of Pigs or the Phoenix program — it's about as political as the shark in "Jaws." Sydney Pollack directed. (North-point Theatre, SF) —L.P.

Movie reviews written by Larry Peitzman and Merrill Shindler.

BEST TV MOVIES

On the Waterfront (1954)

Fri., Nov. 7, 8 pm, Channel 2. Marlon Brando, Rod Steiger, Eva Marie Saint and Karl Malden in Budd Schulberg's drama about corruption on the docks. Directed by Elia Kazan.

Forty Guns (1957)

Sat., Nov. 8, 10:30 am, Channel 44. Samuel Fuller's western is something of an underground classic and much touted by the auteur critics, though it may have considerably less appeal to those with overground tastes. The star is Barbara Stanwyck.

The Sugarland Express (1974)

Sat., Nov. 8, 9 pm, Channel 4. Steven Spielberg, who directed "Jaws," made this shallow but effective film about a police chase after a couple (Goldie Hawn and William Atherton) who kidnap a guard during a jailbreak. The action sequences are frequent and dazzling.

Sands of Iwo Jima (1949)

Sun., Nov. 9, 4 pm, Channel 2. The yellow perils of John Wayne. Directed by Allan Dwan. (The three survivors of the flag-raising on Mt. Suribachi appear as themselves.)

The Pink Panther (1964)

Mon., Nov. 10, 11:30 pm, Channel 7. The original Inspector Clouseau comedy, and still the best. Peter Sellers is Clouseau, of course, and David Niven, Capucine, Claudia Cardinale and Robert Wagner round out the cast. Blake Edwards wrote and directed.

All Quiet on the Western Front (1930)

Tues., Nov. 11, 10 pm, Channel 44. Maybe the fact that the director's name is Milestone (Lewis) has influenced critical opinion on this adaptation of Erich Maria Remarque's World War I novel; the film is almost invariably described as a classic by critics who don't like it. Dwight MacDonald, for example, called it a "very fine film," and, in the next breath, complained that the lighting was "glossy slick," the battle scenes "reeking with California sublight," the dugout scenes "too full of confusion and squalor," and the film overall "monotonous."

The Public Enemy (1931)

Tues., Nov. 11, 11:30 pm, Channel 44. James Cagney came to Hollywood as a song and dance man, but his performance as the gangster, Tom Powers, in "The Public Enemy" made him a star and fixed permanently his image as a tough guy. The supporting cast includes Jean Harlow, Joan Blondell and Mae Clark; Louise Brooks is listed in the credits but she doesn't appear in the film. William Wellman directed.

The Invisible Man (1933)

Wed., Nov. 12, 1 pm, Channel 2. In the Thirties, James Whale brought his angular, expressionist style to bear on a whole series of classic horror films (including "Frankenstein," "The Bride of Frankenstein," and "The Man in the Iron Mask"), and this version of the H. G. Wells sci-fi fantasy is one of Whale's best efforts. (Somehow Whale managed to work into his career the 1936 version of "Showboat" with Allan Jones and Irene Dunne.)

Two Rode Together (1961)

Thurs., Nov. 13, 1 pm, Channel 2. James Stewart and Richard Widmark are the stars of this respectable, if uninspired, John Ford western about a marshal and a cavalryman who join forces to obtain the release of several Comanche war prisoners.

20,000 Years in Sing Sing (1933)

Fri., Nov. 14, 10 pm, Channel 44. One of the first prison exposes, this melodrama features a very young Spencer Tracy and Bette Davis, who are barely recognizable as the later icons of the same name. Directed by Michael Curtiz, whose credits include "Casablanca."

Cotton Comes to Harlem (1970)

Sat., Nov. 15, 2 pm, Channel 2. A running gag in the film has one of the characters asking another: "Is that black enough for you?" But this is a black comedy only in the racial, not in the aesthetic sense. Adapted and directed by Ossie Davis from Chester Himes's novel about two Harlem cops—Gravedigger Jones (Godfrey Cambridge) and Coffin Ed Johnson (Raymond St. Jacques), the film was the first and is still the freshest of the current cycle of Hollywood black movies. The large cast includes Redd Foxx, Calvin Lockhart and Judy Pace. TV movies reviews by Larry Peitzman.

EVENTS

NOVEMBER 6 THRU 16

BY NANCY DUNN

MOVIES

Avenue Photoplay: Laurel and Hardy in "Our Relations," Nov. 7, plus silent shorts, including "Kid Speed" and "Battle of the Century"; Valentino in "The Eagle" and Carmen Miranda in "Something for the Boys," Nov. 14; films 8:30, mighty Wurlitzer organ concert at 8 pm, 2650 San Bruno, SF, 468-2636, \$2.

Bocce Cinema: "Rebel without a Cause," Nov. 11, 8 and 10 pm; Antonioni's "Red Desert," Nov. 12, 8 and 10:30 pm; 1434 Grant, SF, 362-7023, \$1 monthly membership plus \$1/film.

Canyon Cinematheque: Andrew Meyer presents "Sky Pirate," Nov. 6; two by Morley Markson, Nov. 13, "The Tragic Diary of Zero the Fool" and "Breathing Together"; 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: "The Manchu Eagle Mystery Caper," through Nov. 19; 38 Cedar/Larkin, SF, 776-8300, \$3/\$2 srs., children.

Clay: Lina Wertmuller's "Swept Away..." with short "Opera," 2261 Fillmore/Clay, SF, 346-1123, \$3/\$3.50 Fri-Sat.

College of Marin: documentaries by Victoria Hochberg, Nov. 12, including "Metroliner" and "Hollywood: You Must Remember This"; Olney Hall, on the campus, Kentfield, 454-0877, \$2.50.

Dominican College: "You Only Live Once," Nov. 10, 7:30 pm; Angelico Hall, on the campus in San Rafael, 457-4440, \$1.50.

Friends Fall Film series: "Cool Hand Luke," Nov. 8, 7 pm; Berkeley Friends Church, Sacramento/Cedar, Berk., 752-7887, \$3/\$1.75 under 18.

Gateway: "There's No Business Like Show Business" and "Alexander's Ragtime Band," through Nov. 11; "Casablanca" and "All through the Night," Nov. 12-18; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card (\$1).

Intersection: Harry Houdini in "The Man from Beyond" and short magic films starring Blackstone and others, Nov. 9 at 7 and 9:05 pm, with live magic show at 8:45 pm, \$1.25; five shorts by Bay Area filmmakers, Nov. 16, 7 and 9 pm, with 11 historic comic erotica shorts, \$1; 756 Union, SF, 397-6061.

Kokusai: "Sword of Vengeance No. 5," and "Sword of Doom," through Nov. 11; "Harakiri" and "Zatoichi Fight," Nov. 12-18; 1700 Post, SF, 563-1400, \$3.

Laney College: Welles's "The Magnificent Ambersons," Nov. 10, 7 pm, in the Forum, 10th/Fallon, Oakl., 834-5740, free.

Latin American film series: "When the People Awake," Nov. 13, 7 pm, Latin American Library, 1447 Miller Ave., Oakl., 834-5740, free.

Laughing Man: "Krishnamurti and Huston Smith—Two Films," Nov. 7-10, 7 and 10 pm, 1443 Polk, SF, 673-0289, \$1.

Lumiere: "The Harder They Come" and "Alice's Restaurant," through Nov. 11; Claude Chabrol's "Just Before Nightfall," from Nov. 12; 1572 California/Polk, SF, 885-3200, \$3.

Meritt College: "Oklahoma Crude" and "Prime Cut," Nov. 10, 7 pm, 12500 Campus Dr., Oakl., 531-4911, free.

Midnight Movies: five films, Nov. 8, including Bob Greenberg's "Mad Marvin" and "Balloons and Buildings"; highlights from the 1975 Ann Arbor Film Festival, Nov. 15; midnight, Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Mills College: "East of Eden," Nov. 6, 4 pm, Lucie Stern Hall, Room 100, Seminary/MacArthur,



Well, there goes the era. Marco Bellocchio's first film, "Fists in the Pocket," of modern moral decay and one neurotic family, Nov. 7, 7:30 pm, SF Museum of Art.

Oakl., 632-2700 ext. 288, free.

Northside: "Lenny" and "Last Tango in Paris," Nov. 6-12; 1828 Euclid, Berk., 841-2648, \$2.

Oakland Museum: "Invasion of the Body Snatchers," Nov. 7, 8 pm, with Windsor McCay's "The Flying House"; in the theater, 10th/Oak, Oakl., 273-3401, \$1.50/\$1 srs., members.

Pacific Film Archive: "Konfrontation," Nov. 6, 7:30 and 9:40 pm; "Brother Can You Spare a Dime," Nov. 7, 7:30 and 9:30 pm; two films on Turner, Nov. 8, 2 and 3 pm; "A Japanese Tragedy," Nov. 8, 4:30 pm; three rare early films, Nov. 8, "The World and the Woman" at 7:30 pm, "Man, Woman and Sin" at 9 pm and "The Letter" at 10:30 pm, introduced by James Card of the film dept. of Eastman House Museum of Photography; two by Bergman, Nov. 9, "The Ritual" at 4:30, 7:20 and 10:10 pm and "Faro Document" at 5:55 and 8:45 pm; in Wheeler Aud., Nov. 9, Bunuel's "L'Age d'Or" at 7:30 pm and "Pandora's Box" at 9 pm; in Wheeler Aud., Nov. 10, "The Human Condition, Part Two: The Road to Eternity" at 7:30 pm; D. W. Griffith's "The Girl Who Stayed at Home," Nov. 10, 7:30 pm, by series only; Andrew Meyer presents "Sky Pirate" and "An Early Clue to the New Direction," Nov. 10, 9:30 pm; Griffith's "True Heart Susie," Nov. 11, 7:30 pm, by series only; Andrew Meyer presents "Night of the Cobra Woman" and "Match Girl," Nov. 11, 9:30 pm; in Wheeler Aud., Nov. 12, Welles's "Othello" at 7:30 pm and Godard's "Made in U.S.A." at 9:30 pm; "Mr. Poo," Nov. 12, 7:30 pm; "Kiku and Isamu," Nov. 12, 9:30 pm; Serge Losique presents Marcel Pagnol's "Un de Baumugnes," Nov. 13, 7 and 9:40 pm; "La Belle Nivernaise," Nov. 14, 6 and 11:15 pm; "Kiku and Isamu," Nov. 14, 7:30 pm; "Mr. Poo," Nov. 14, 9:30 pm; John Halas and Joy Batchelor present their animated films, Nov. 15, 8 pm, 155 Dwinelle Hall; "Walls of Fire," Nov. 15, 2 and 3 pm; Bergman's "The Touch," Nov. 15, 5:30, 7:30 and 9:30 pm; "Walls of Fire," Nov. 16, 1:30 and 3 pm; Serge Losique presents winners of 7th Canadian student film festival, Nov. 16, 4 pm, \$1; Losique presents two recent French Canadian films, Nov. 16, "Tendresse Ordinaire" at 7 and 10:20 pm and "J'ai Mon Voyage" at 8:35 pm; unless otherwise noted, in University Art Museum, 2621 Durant, Berk., 642-1124, first film \$1.50/additional films 50¢/75¢ before 6 pm.

Powell Cinema: "The Three Musketeers" and "Pin Up Girl," through Nov. 11; "Easter Parade" and "Pagan Love

Song," Nov. 12-18; 39 Powell/Market, SF, 421-4040, \$2.50.

SF Jewish Community Center: "Golden Coach," Nov. 6; "Diary of a Country Priest," Nov. 13; 8 pm, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 srs., members.

SF Museum of Art: Marco Bellocchio's "Fists in the Pockets," Nov. 7, 7:30 pm; Robert Flaherty's "Industrial Britain" and "Man of Aran," Nov. 9, 2 pm; Society for the Encouragement of Contemporary Art film award winners, Nov. 11, 7:30 pm; Bellocchio's "In the Name of the Father," Nov. 14, 7:30 pm; Flaherty's "The Land" and "Louisiana Story," Nov. 16, 2 pm; Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., under 16; on Sun. \$1/75¢.

SF State: Woody Allen film fest, Nov. 8, "Play It Again Sam," "Sleeper" and "Bananas" at noon in the Little Theatre and "Take the Money and Run," "Sleeper" and "Play It Again Sam," 6:30 pm in McKenna Theatre; \$3 each session; Hitchcock's "Blackmail," Nov. 10, 7:30, Little Theatre, \$1.50/\$1 students; on campus, 19th Ave./Holloway, SF, 469-1629 or 469-2171.

Smilie Company, films for children: "Born Free," Nov. 8; Jacques Cousteau's "World without Sun," Nov. 15; 5 pm, 575 Howard, SF, 421-2459, free.

Sunset: Marx Brothers' "Duck Soup" and "Monkey Business," through Nov. 7; "Day for Night" and "The Discreet Charm of the Bourgeoisie," Nov. 8-11; "Jimi Hendrix" and "If..." Nov. 12-14; "The Ruling Class" and "Carnal Knowledge," Nov. 15-18; 2411 Telegraph, Berk., 848-2060, \$2.

Surf: D. W. Griffith festival, with live or taped music behind the silent films: "Intolerance" and "The Struggle," Nov. 6; "Birth of a Nation" and "Abraham Lincoln," Nov. 7; "Intolerance" and "Hearts of the World," Nov. 8; "Birth of a Nation" and "America," Nov. 9; "Broken Blossoms" and "Way Down East," Nov. 10; "Orphans of the Storm" and "True Heart Susie," Nov. 11; "Intolerance" and "Judith of Bethulia," Nov. 12; "Birth of a Nation" and "Sally of the Sawdust," Nov. 13; "Intolerance" and "Isn't Life Wonderful," Nov. 14; "Birth of a Nation" and "Dream Street," Nov. 15; 5410 Irving/46th Ave., SF, 664-6300, \$3.

Telegraph Repertory Cinema: Cinema I: Fellini's "Lysistrada," "Juliet of the Spirits" and "I Vitelloni," through Nov. 11;

"Yojimbo," "Sanjuro" and "Sort of Doom," Nov. 12-18. Cinema II: "The Producers" and "The Ruling Class," through Nov. 11; Nureyev and Fonteyn in "Romeo and Juliet," "The Red Shoes" and "The Young Man and Death," Nov. 12-18, 2519 Telegraph, Berk., 548-2519, \$2.50.

Times: "Magical Mystery Tour" and "Lords of Flatbush,"

Nov. 6-8; "Fistful of Dynamite" and "The Seven-Ups," Nov. 9; Fellini's "The Clowns" and Chaplin in "The Gold Rush," Nov. 10-12; "Spirits of the Dead" and "Psycho," Nov. 13-15; "Bring Me the Head of Alfredo Garcia" and "Point Blank," Nov. 16; continuous from 1 pm, 1249 Stockton/Broadway, SF, 362-3770, \$1.

UC Berkeley: Truffaut's "Stolen Kisses," Nov. 6, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; "Young Frankenstein" and "Blazing Saddles," Nov. 7-8, from 7 pm, Wheeler Aud., \$2.50/\$2 students; "Barkleys of Broadway" and "On the Town," Nov. 11, 8 pm, Wheeler Aud., \$2; "Nada Gang," Nov. 12, from 7 pm, 155 Dwinelle Hall, \$1.50/\$1.25 students; Truffaut's "Wild Child" and "Mississippi Mermaid," Nov. 13, 7 pm, 155 Dwinelle Hall, \$1.50; "A Clockwork Orange," Nov. 14, from 7 pm, Wheeler Aud., \$1.50/\$1.25 students; all on the campus, tickets only at the door, one hour before show, 642-2561 or 642-7477.

Women Emerging, films and discussions: therapy for change, Nov. 11, 7:30 pm, "Images and Reality," "Meshes of the Afternoon," "Psychosynthesis" and "Betty Tells her Story," with Sally Pugh of Insight Exchange and Kathy Stannard-Friel of the Radical Therapy Collective; 155 Dwinelle Hall, UC Berkeley, 642-4786, \$2/\$1.50 students.□

MUSIC-DANCE

SF Opera (starred performances sold out, standing room, \$3.50, show up well ahead of curtain time); Massenet's "Werther," Nov. 7 at 8 pm, Nov. 15 at 1:30 pm; Verdi's "Simon Boccanegra," Nov. 9 at 2 pm, Nov. 14 at 8 pm; Giordano's "Andrea Chenier," Nov. 8 at 8 pm*, Nov. 11 at 8 pm*, Nov. 16 at 2 pm*; two by Puccini, "Il Tabarro" and "Gianni Schicci," Nov. 12 at 8 pm and Nov. 15 at 8 pm; all at the Opera House, Van Ness/Grove, SF, 431-1210, remaining tickets for these performances, \$19.50-\$18.50.

Mozart Festival with the SF Fall Symphony: Alexander Schneider, guest conductor and violinist plus harpist Anne Adams and flutist Paul Renzi, Nov. 7, 8 pm, Palace of Fine Arts, 3601 Lyon, SF; second program, Overture to "Marriage of Figaro," Concerti for piano and orchestra Nos. 12 and 23 and more, with Christopher Eschenbach guest conductor and pianist, Nov. 12 at 8 pm in Flint Center, De Anza College, Cupertino, Nov. 13 at 8 pm, Zellerbach Aud., UC Berkeley; Nov. 14 at 8 pm, Palace of Fine Arts, 3601 Lyon, SF, tickets \$7-\$4, all major SF agencies, plus 642-2561.

Classical South Indian dance, with K. P. and Katherine Kunhiraman, Nov. 7-8, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, by donation.

Contemporary Chamber Ensemble, Nov. 7, 8 pm, Dinkelspiel Aud., Stanford University, 497-4317, \$4.50/\$3 students.

1750 Arch Street: tenor James Thomas, Nov. 7, African chants, spirituals and contemporary Black music; Couperin Consort, Nov. 8; G. S. Sachdev, Nov. 14, bamboo flute; violinist Franklin Foster and pianist Eugene Gash, Nov. 15; 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 srs., students.

Old First Center for the Arts: Chorus Anima Nova, Nov. 7,

10 pm, \$1.50; pianist Landon Young, Nov. 9, 4:30 pm, \$2; Margaret Jenkins Dance Company, Nov. 14, 10 pm, \$2; Van Ness/Sacramento, SF, 776-5552.

Berkeley Promenade Orchestra, with pianist Roy Bogas, Nov. 8, 8 pm, Zellerbach Aud., UC Berkeley, 642-3125, \$2.50.

G. S. Sachdev, classical Indian flute with Zakir Hussain on tabla, Nov. 8, 8 pm, Scott Hall, SF Theological Seminary, Seminary Rd., San Anselmo, 454-6264, \$3.

Harry Chapin and Tom Chapin, Nov. 9, 7:30 pm, Berkeley Community Theatre, Grove/Allston, Berk., \$6.50-\$4.50, dial TELETIX.

The Creation by Joseph Haydn, presented by Trinity Church Choir, Nov. 9, 8 pm, Trinity Episcopal Church, Bush/Gough, SF.

Schola Cantorum choir, Nov. 9, 8 pm, with Mozart's Requiem, Flint Center, De Anza College, Cupertino, \$2/\$1 srs., students and children.

Bach Dancing and Dynamite Society: Opera, lieder and art songs, Nov. 7, 8:30 pm; Martha Young Trio, Nov. 9, 4:30 pm; Mose Allison Trio, Nov. 16, 4:30 pm; Pete Douglas Beach House on Miramar Beach, between Medio and Magellan off Hwy. 1, Half Moon Bay, 726-4143, \$2.50-\$3.

Jefferson Starship, Nov. 7-8, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5.50 advance, dial TELETIX.

Guarneri String Quartet, Nov. 11 and 14, 8 pm and Nov. 16, 2 pm, Dinkelspiel Aud., Stanford University, 497-4317, \$5.25-\$4.75/\$3 students.

SF Conservatory Jazz Ensemble, Nov. 12, 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

Nova Vista Symphony Orchestra, Nov. 14, 8 pm, with a "Happy Birthday Aaron Copland" concert, Flint Center, De Anza

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College, Cupertino, 257-9555, \$2/\$1 srs., students, children.

Santana and Toots and the Maytals, Nov. 14-15, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5.50 advance, dial TELETIX.

Middle Eastern music, featuring Jazayer and dancers, Nov. 15, 8 pm, Bethany Church, Sanchez/Clipper, SF, 282-7910 or 488-0705, \$2 at the door.

Rory Gallagher, Gary Wright Nov. 15, 8 pm, San Jose Civic Aud., 145 San Carlos, San Jose; also Nov. 16, 8 pm, with Atlanta Rhythm Section, Winterland, Post/Steiner, SF, \$6.50/\$5.50 advance, dial TELETIX.

Jeanne Stark and Julian White, well known local pianists, performing together for the first time, Nov. 16, 3 pm, Gallery of California Art, Oakland Museum, 10th/Oak, Oakl., 273-3401, free.

Dizzy Gillespie, Joe Pass and the Stanford Jazz Ensemble, Nov. 16, 8 pm; San Jose Center for the Performing Arts, Almaden Road, San Jose, 295-8050, \$7.50-\$5.50, free albums to first 25 ticket holders.

Jazz at the Fellowship with the Survival Quartet, featuring Terry Hilliard, bassist formerly with Cal Tjader, every Sun., 3-7 pm; Cedar/Bonita, Berk., \$3/\$1 students, BYOB.

Bluegrass and country music jam, every Thurs., 8-10 pm, Gryphon Stringed Instruments, 211 Lambert, Palo Alto, 493-2131, free. □

CLUBS SAN FRANCISCO

Boarding House: Deadly Nightshade, through Nov. 8; Willie Nelson, Nov. 9-11; Ronnee Blakeley, Nov. 12-16; 960 Bush, 441-4333.

Camelot: Buckingham Mountain School, Fri.-Sat., 3231 Fillmore, 567-4004.

Cannery Coffee House: Outset, Nov. 7; Debbie McHale, Nov. 8; Stark Raving Mozart, Nov. 14; A Musical Offering, Nov. 15; in the Cannery, 2801 Leavenworth, 771-5525.

Cat's Cradle: Ascension, Nov. 6; Luther Tucker, Nov. 7-8; rock-blues jam, Nov. 9; Perry and the Pumpers, Nov. 10; Lisa Kindred and friends, Nov. 11; Grayson Street, Nov. 12; 1840 Haight, 387-6948.

Cesar's Club: mambo contest with Cesar's Band, Thurs.; Cesar's Band and Pablo and Francisco, Fri.; Los Flamencos de San Francisco and Cesar's Band, Sat.; La Preferida and Cesar's Band, Sun.; 576 Green, 781-9300.

Coffee Gallery: open mike, Sun.-Tues.; poetry, Wed.; George, Thurs.; No Money Down, Nov. 7; Paradise, Nov. 8 and 15; Flying A Band, Nov. 14; 1353 Grant, 362-9369.

Cromwell's: Dave Alexander Blues Band, Tues.-Wed.; Viva Brasil, Thurs.-Sat.; 25 Trinity/Montgomery, 982-5424.

Down Beat: Anthony and the Chelsea Ensemble, Fri.-Sun.; 406 Kansas/17th St., 863-6777.

El Matador: Cal Tjader, through Nov. 8; Mose Allison, Nov. 11-22; 492 Broadway, 434-2913 or TELETIX.

Family Pharmacy: Billy Astro-dites and Billie Duncan, Thurs.; Rachel Gladstone and Cayuse, Fri.; Becky and Music Wheel, Sat.; Jim Blose, Sun.; 4344 California/6th Ave., 688-7755.

Great American Music Hall: John Klemmer, Nov. 7; the Crusaders, Nov. 8; 859 O'Farrell, 885-0750.

Holy City Zoo: open mike, Mon.; Tony Cortez and Blackey, Tues.; Zainah and Woody Harris, Wed.; Good Morning, Thurs.; Bremen Town Musicians, Sat.; Tony DePaul and Comedy Night, Sun.; Steve Seskin, Nov. 14; 408 Clement, 752-2846.

Keystone Korner: Mongo Santamaria, through Nov. 9; Listen with Mel Martin, Nov. 10; Michael

Urbaniak with Ursula Dudziak, Nov. 11-16; 750 Vallejo, 781-0697.

Mooney's Irish Pub: Good Morning, Wed.; Charlie Hickox and his Heroes, Thurs.; Kingdom Come, Fri.-Sat.; Mona Little, Sun.; 1525 Grant, 982-4330.

Old Waldorf: Sarah Baker Band, through Nov. 8; Steve Seskin, Nov. 9-10; California/Divisadero, 921-3050.

Other Cafe: Joe Thompson, Nov. 6; Billy Astro-dites, Nov. 7; Gabriel Gladstar, Nov. 8; Karl Herreshoff, Nov. 10, classical guitar; 100 Carl/Cole, 681-0748.

Omnibus: Rough Stone Draft, Nov. 6; Sleeze, Nov. 7-8; Mel Ellison Quartet, Nov. 10; Bourbon Deluxe Blues Band, Nov. 12; Sleeze, Nov. 13; Charles Biscuit Band, Nov. 14-15; jazz jam, every Sun. afternoon; 1821 Haight/Shrader, 752-7338.

Orphanage: Stoneground, Nov. 6; Crystal Pistol, Nov. 7-8; Automatic Man with Michael Schriede, Nov. 9; Soundhole, Nov. 14-15; 807 Montgomery/Jackson, 391-8078.

Patch Country: Mirage, Tues. and Thurs.; 1300 Church/25th St., 648-9857.

Paul's Saloon: bluegrass jam, Tues., High Country, Wed. and Fri.; Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott, 922-2456.

Reunion: Don Manza Quartet, Nov. 6-8; 1823 Union, 346-3248.

The Scene: Elaine Caswell and friends, Nov. 6-9; Frankie Beverly's Raw Soul, Nov. 10-12; Tommy Smith Trio, featuring Bob Drew, Nov. 13-16; 2301 Fillmore, 567-0593.

United State Cafe: Gabriel Gladstar, Nov. 6; Honey Creek, Nov. 7; Bobby Kent and the Christian Cadillac, Nov. 8; Ladies at Nite, Nov. 10; High Country, Nov. 11; Laura Allan, Nov. 12; Gabriel Gladstar, Nov. 13; Palace Monkey Poets Band, Nov. 15; 1538 Haight, 864-9559.

Wild Side West: Rosie and the Riveters, Nov. 8; Bobby Jean, Nov. 9; 720 Broadway, 391-0460.

EAST BAY

Bacchanal: Valmann and Rupprecht, Nov. 9; Virginia Camillo reading and rapping prose and Jennifer Stone with a performance of "Menarche," Nov. 12; Betty Kaplowitz, Nov. 16; 1369 Solano, Albany, 527-1317.

Bishop's: Honey Creek, Nov. 6; women's night, Nov. 7, with Shady Ladies Blues Band; Gwen Avery, Nov. 8; community potluck, Nov. 9, 5 pm, with music by Janice and Ove Ofness at 7:30 pm; energy meeting, Nov. 12; homemade music, Nov. 13, bring your instrument; women's night, Nov. 14, with Cheryl Hoenemeyer; Before and After the Coup, Nov. 15, a slide show presented by Non-Intervention in Chile; 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: Genny Haley, Valerie Mindel and Linda Keen, Nov. 6; Good Ole Persons, Nov. 7; High Country, Nov. 8; hoot, Nov. 11; Pat Golubin, Nov. 12; So-Called Band, Nov. 13; South Loomis Quickstep, Nov. 14; Silver String Macedonian Band, Nov. 15; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Mike Bloomfield, Nick Gravenites and Mark Naftalin, Nov. 6-7; Jerry Garcia Band, Nov. 8, with Nicky Hopkins, John Kahn and Ron Tutt; Sons of Champlin, Nov. 15; 2119 University/Shattuck, Berk., 841-9903.

La Pena: film benefit for Indigena, Nov. 6, with "Ballad of Crowfoot" and "Sound of Rushing Water"; Pi de la Serra, Spanish composer/interpreter in the US for the first time, Nov. 7 and 9; "La Migra," by Teatro de la Gente, Nov. 8; Peruvian singer Vicot Veliz, Nov. 10; film "Memories of Underdevelopment," Nov. 12; new Chilean film "To All the World's Peoples," Nov. 13, benefit for NICH; Kemy and Mario, Nov. 14, songs of Latin

American struggle; Sining Bayan in concert, Nov. 15; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Jo and Rene, and Drivin' Wheel, Nov. 7; Bay Area Comedy Troupe, Nov. 8; Moon, Nov. 9; poetry, Nov. 10, with Adrienne Brooks, Gayle Schuyker and Paladin; Jean Desarmes Reggae Blues Band, Nov. 11; Oo-Bop-She-Bam, Nov. 12; Annie Lore, and Cold Sulpher Springs, Nov. 14; Expoetry Express's new production "Cycles," Nov. 15; open mike every Wed.; 2516 Telegraph, Berk., 841-9070.

Longbranch: Grayson Street and Lucky Strike, Nov. 6; Earthquake and Roky Erickson, Nov. 7; Roky Erickson and Ruby with Tom Fogerty, Nov. 8; Greg Kihn, Nov. 9; Nielsen-Pearson Band, Nov. 11; Fleshstone, Nov. 12; Grayson Street and Lucky Strike, Nov. 13; Grayson Street and Back Road, Nov. 14; Earthquake and Back Road, Nov. 15; Greg Kihn, Nov. 16; 2504 San Pablo, Berk., 848-9696.

The Point: guitarist George Barnes and his Trio, every Sun.; 32 Washington St., Point Richmond, 233-4295.

The Odyssey: hoot, Mon.-Tues.; Scratch Is Back, Fri.; Billy Mason and friends, Sat.; 2033 San Pablo, Berk., 841-0922.

Starry Plough: Irish Rebel music by Sean and Melissa, Nov. 6; Graineog Ceili Band, Nov. 7; David Garthwaite and Bay City Crackers, Nov. 8; benefit, Nov. 9; open mike, Nov. 11, call at 7 pm to sign up; Buzzo Band, Nov. 12; 3101 Shattuck, Berk., 848-9560.

West Dakota: Phoxx, Nov. 6; Salsa de Berkeley, Nov. 7-8; Johnny Tolbert and Dethangs, Nov. 9, afternoon, plus Grayson Street, eve.; Guardian Wall and Country Porn, Nov. 10; Soundhole record debut, Nov. 11; Homestead Act,

Nov. 12; Euphoria jazz band, Nov. 13; Obeah, Nov. 14; Holly Penfield, Nov. 15; Pete Seeger, Nov. 16; 1505 San Pablo, Berk., 526-0950

NORTH-SOUTH

Bodega: Gary Smith Band, Fri.-Sat.; Jackson Street, Nov. 11; Garcia Brothers, Nov. 12; 30 S. Central, Campbell, (408) 374-4000.

Chuck's Cellar: South Bay Express, Nov. 7; County Line Trio, Nov. 8; 4926 El Camino, Los Altos, 964-0220.

Groucho's: Family Drive featuring Dorothy Morrison, Nov. 6-8 and 16; Brass Horizon with Rick Stevens, Nov. 9; New Memphis, Nov. 10-15; 1875 S. Norfolk, San Mateo, 341-2661.

Inn of the Beginning: Hedzoleh Soundz and the Profits, Nov. 7; Merl and Tony Saunders, Nov. 8; Bumpin' Out, Nov. 10; benefit for Morning Glory newspaper, Nov. 11, with Clover; free rock, Nov. 12; Stoneground and Re-Entry, Nov. 14-15; free folk, every Sun.; 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

MacArthurs: Fat Saturday Night, Nov. 6-8; Eli Band, Nov. 13-15; 218 Sir Francis Drake, San Anselmo, 453-8600.

Sleeping Lady: Pat Craig's "A Night at the Opera," Nov. 6; Gabriel Gladstar, Nov. 7; Levi and the Fakirs, Nov. 8; Right Now!, Nov. 9; Pamela Polland and class recital, Nov. 10; Upper Hand and Smokey, Nov. 11; hoot, Nov. 12; Laura Allan and Noel Day, Nov. 13; Cathy Hudnall and David Mackay plus Will Power, Nov. 14; Bill Vitt and friends, Nov. 15; Act III plus Carolyn Jayne, Nov. 16; 58 Bolinas Rd., Fairfax, 456-2044.

Sophie's: Garcia Brothers, Nov. 6; Fever, Nov. 7-8; Garcia Brothers, Nov. 13; Delta Wires, Nov. 14-15; 260 California/Birch, Palo Alto, 324-1402. □

Margaret Jenkins Dance Studio, 2005 Bryant/18th St., 864-7101, \$3/\$2.50 srs., students.

SF Comedy Scene, comedy show-case, Fri.-Sat., 8:30 and 10:30 pm, through Nov., Savoy-Tivoli, 1438 Grant, SF, 362-7023, \$2.

"The Tooth of the Crime," by Sam Shepard, Nov. 7-Dec. 7, Fri.-Sat. at 8:30 pm and Sun. at 7 pm; Cat's Paw Palace, 2547 A 8th St., Berk., tickets at BASS (dial TELETIX), Macy's or 824-7953, \$3.50.

Two by Strindberg, "Miss Julie" and "The Stronger," presented by Berkeley City Theatre, Nov. 7-9, 8 pm; St. Mark's Church, 2314 Bancroft, Berk., 848-6472, \$3-\$2.

"Two More Pieces," presented by New City Theatre Company, Nov. 7-9, 8:30 pm; 1560 4th St., San Rafael, \$3. □

GAY

Bay Area Gay Liberation meets, Nov. 6, 7 pm, S.J.R. Center, 83 6th St./Mission, SF, 431-1522 for more info.

Lavender U. registration on the street; Nov. 6, at the BAGL meeting; Nov. 7, 7 pm, East Bay Gay rap, Haste/Dana, Berk.; Nov. 8, noon-5 pm, 18th St./Castro; or call 771-1450 for a sample catalog (\$2 for 6 issues).

Lesbians in Law discussion series, Sun., 4-6 pm, through Nov. 23, Full Moon Coffeehouse for women, 4416 Eureka/18th St., 864-9274.

Group jogging, Dolores Park-Castro Village Special Run, Nov. 9, 10 am, meet at Church/20th St., for more info call 626-9081 or 626-1350.

"Sir Roger Casement, Traitor," part two of a play by George Hickenlooper about the famous Irish patriot, on Fruit Punch, Nov. 12, 10 pm, KPFA (94.1 FM), 848-6767.

Radio Free Lesbian, Nov. 15, 5 pm, KPFA (94.1 FM), 848-6767.

Gay Men's Massage weekend, Nov. 14-16, Orr Hot Springs, Ukiah, with a Lavender U. massage teacher, 929-0883, \$50, space limited (lodging, 5 vegetarian meals included).

Gay Self Defense and Body Awareness class, every Sat., 3 pm, 15 Lafayette/Mission, SF, 826-2631 or 771-1450, \$1 donation.

Gay Married Men's rap, ongoing drop-in group for gay men also living inside marriages, Wed., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224, free.

Lesbian Mother rap, every Wed., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

Gay problem drinkers group, for problem drinkers and those close to them; every Tues., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

Society for Individual Rights membership meetings every Wed., 8 pm; also job counseling, Tues.-Fri., 10 am-1 pm; 83 6th St./Mission, SF, 781-1570.

"Andy's Donuts — Center of the Universe," photographs by David Greene, through Nov. 15 at (where else?) Andy's Donuts, 460 Castro, SF.

American Indian Gays (women and men) are forming an organization, to get involved call 431-2553.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

Open Lesbian Rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Lesbian Rap, every Thurs., 8 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112.

Gay Men's Rap, every Fri., 7 pm, First Baptist Church, Dana/Haste, Berk., 654-1578.

Correction: we have been printing the now-defunct phone number for SF Gay Rap (every Tues., 8 pm, 121 Leavenworth, SF), from now on, please call Lavender U. for info about the rap. 771-1450. ■

THEATER

ACT: Eugene O'Neill's "Desire under the Elms," Nov. 6-7, 10-11 and 12-13 at 8:30 pm and Nov. 8 at 2:30 and 8:30 pm; Thornton Wilder's "The Matchmaker," Nov. 12 and 15 at 2:30 pm and Nov. 14 at 8:30 pm; Edward Albee's "Tiny Alice," Nov. 12 and 15 at 8:30 pm; at the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

"Beach Blanket Babylon Goes Bananas," through the end of the year, Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm; Club Fugazi, 678 Green/Columbus, SF, 421-4222, \$5-\$4.

"Bullshot Crummond," Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10 pm, Sun. at 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

"Camelot," with Edward Mulhare and Anne Rogers, through Dec. 6, Mon.-Sat. at 8:30 pm; matinees, Wed. and Sat. at 2:30 pm, Curran Theatre, 414 Geary, SF, 673-4400, \$12.75-\$3.25.

"Death of a Salesman," presented by New City Theater, Thurs.-Sat. at 8 pm, through Nov. 29, Finn Hall, 1819 10th St., Berk., 626-8062, \$3-\$2.

"Don Juan in Hell," from G. B. Shaw's "Man and Superman," presented by the Venture Theatre, Nov. 12 and 19, 8:30 pm, Showcase Theater, 430 Mason/Geary, SF, 421-5331, \$5.50-\$4.50.

"Entertaining Mr. Sloane," Joe Orton's controversial bisexual play, presented by SF Actors Ensemble, Thurs.-Sat., 8:30 pm, through Nov. 29; 2940 16th St., near Mission, SF, 861-9015, \$3-\$2.

"The Flowering Peach," by Clifford Odets, presented by the Mill Valley Center for the Performing Arts, Fri.-Sat., 8:30 pm, through Nov. 22; 267 Buena Vista, Mill Valley, 388-0847 or 388-0560, \$3.50.

"Garn," by Robert Lindeboom, presented by Asterix Theater Company, Nov. 12-15; Intersection Theater, 756 Union, SF, 397-6061, \$3-\$2.50.

"George Washington Slept Here,"

presented by Oakland Civic Theater, Fri.-Sat., 8:30 pm, through Nov. 22, Lakeside Park Garden Center in the park at Lake Merritt, Oakl., 452-2909, \$2.50.

"The Iceman Cometh," by Eugene O'Neill, presented by Berkeley Repertory Theatre, Tues.-Sat. at 8 pm and Sun. at 7 pm, through Dec. 7; 2980 College Ave., Berk., 845-4700, \$5-\$3.50.

"I Knock at the Door," based on Sean O'Casey's work, presented by Venture Theatre, through Nov. 23, Thurs.-Sat. at 8:30 pm and Sun. at 7 pm; the Showcase, 430 Mason/Geary, SF, 421-5331, \$6.50-\$4.50.

Les Nিকেettes fantasy revues held over through Nov., Mon.-Tues., 9 pm; Mabuhay Gardens, 433 Broadway, SF, 956-3315, \$3.

Lilitheatre, original feminist theater, Nov. 6-8, 8:30 pm, Intersection Theater, 756 Union, SF, 397-6061, \$2 (childcare provided).

"Marat-Sade," also known by a much lengthier title, Nov. 7-8, 8 pm, in the theater, City College, Ocean/Phelan, SF, 587-7272 ext. 100, \$2/\$1.50 students.

"Our Town," by Thornton Wilder, through Nov. 8, Tues.-Sat. at 8 pm and Sun. at 7 pm; Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, \$7-\$3.

"P. S. Your Cat Is Dead!" by James Kirkwood, Tues.-Fri. at 8:30 pm, Sat. at 7 and 10 pm and Sun. at 3 and 7:30 pm; Montgomery Playhouse, Broadway/Grant, SF, 788-8282, \$8.50-\$6.50.

"The People vs. Inez Garcia," an adaptation of the trial transcripts by director Rena Downs, presented by Berkeley Stage Company, Thurs.-Sun., 8 pm; 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

Rags and Patches Theatah, varied styles of mime, Nov. 7, 8:15 pm, Ashkenaz, 1317 San Pablo, Berk., \$2; Nov. 14-15, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., by donation; 848-5426.

"Timesphere," original multimedia work presented by Gallery Theatre Company, Nov. 14-16, 8:30 pm;

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PERSONALS

Mike Pierce, please call home. No police. Robin 6-1580.

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Single male, 27, seeks tall female 6'1" and up (all races) for dating. Phone Jim Man 11-12 noon, 731-9578 SF.

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Wanted: warm, loving, well-to-do professional woman who likes children and desires a relationship with an indolent, literate, sometimes witty closet lesbian who likes the good life but can't afford it. No living together. Only feminists need write. P.O. Box 576, Tiburon, CA 94920.

Lady aquarius, mid-30's, affectionate, outgoing, seeks warmhearted, together guy for sharing and carling. Guardian Box 10-5-D, 2700 19th St., SF 94110.

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Man, 50, fun-loving, caring, active, together, transactional analysis student; seeks counterpart for open growth relationship, 965-1372.

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at 824-7660 for details.

Windowshop for a living. Find new
outlets for the Bay Guardian. Salary
plus commission. Call Eric at 824-7660
for interview between 10 am and noon.

EDITORIAL DEPT. NEEDS
experienced person for heavy copy
editing and rewrite. Part or full time.
Write Klm Dunster, City Desk, Bay
Guardian, 2700-19th St., SF 94110.

SALES POSITION
Wanted - Experienced salesperson to
sell retail advertising for SF Bay
Guardian. Send resume to: Linda
Szyniszewski, c/o Bay Guardian,
2700 19th St., SF 94110.

TYPESETTER
IBM Composer or Compugraphic ex-
perience. Dependable, fast, accurate.
Send resume to: Linda J. Szyniszew-
ski, Bay Guardian, 2700-19th St., SF
94110.

The Guardian Classifieds need a solid,
organized, competent phone sales-
person, possibly begin part-time
switch to full. MUST have sales ex-
perience, and a sense of P.R. Some
face-to-face sales. Call Steve, 824-
2506.

Consumer reporter — strong news-
paper/magazine consumer investi-
gative writing and editorial expe-
rience necessary. Demanding, im-
possible job. Send resume, samples
to: C.R., Bay Guardian, 2700 19th
St., SF, CA 94110.

BE A GUARDIAN ANGEL
For each 4 hours you volunteer (eves.
preferred), we will rain a Guardian
subscription on your head (or the
head of your choice). Steep yourself
in the redolent atmosphere of alter-
native journalism! Call Jerry, 824-
7660, Mon.-Thurs., 4-9 pm.

ADVENTUROUS?
Help the Guardian subscription de-
partment in its quixotic climb through
a mountain of paper for 4 hours in
exchange for an exhilarating Guard-
ian subscription and a feeling of ac-
complishment. Sign up with John
at 824-7660.

FEMALE MODELS wanted for nude
glamour photography. Playboy-Pent-
house quality. \$50/hr. 388-9375, eves.
& weekends.

??? Extra Income ???
Sell Unusual African Jewelry to
Friends/Co-workers. Details, Call
Mel, Evenings. 387-1476.

Wanted: person to make sandwiches
in gourmet luncheon spot in Oak-
land. Call 658-0585, ask for Marianne.

Very active single mother needs as-
sistance with children and chores in
afternoon. Ages 8, 6, 20 hr-week, \$2/
hour, vic. Masonic/Geary, EST gradu-
ate preferred. 563-3300.

Progressive, young accountants need-
ed! I started my own accounting
practice six months ago & business is
overwhelming! Flexible hours, lots of
responsibility. EST grad preferred.
Send resume to: The Numbers Game,
2621 Sutter, SF 94115, or call 563-
3300.

Are you a captain of industry,
stranded on the shoals of mis-
fortune? Hasten your ships coming
in by watching the Employment
section of the Guardian Classifieds.
Or place an Employment Wanted
ad at 824-2506.

EMPLOYMENT WANTED

SCIENCE/MEDICINE
EDITORIAL WANTED
Prolific, award-winning writer/editor
on scientific, technological, and medi-
cal topics seeks new editorial posi-
tion. Unusually well-qualified: 7
years journalism experience in-
cluding full-time science magazine
reporting; industrial science com-
munication experience in basic
and clinical science; Ph.D. in a
basic science, Master's in public
health. Output ranges from stories
for the layman to scholarly contri-
butions in scientific journals. Highly
regarded by present employer as
sole writer/editor of a 55,000
quarterly professional-oriented
science, medicine, technology
magazine, but seeks new challenge
in mainstream journalism or in-
dustrial or university position.
Guardian Box 10-4-B, 2700 19th
St., SF, CA 94110.

Experienced, resourceful person to do
plant care, housework, painting,
errands (have car), typing. Merry,
863-3522.

ORDERLY
Will care for patient at home or hosp.
Martin, 32 Crest, San Anselmo, 94960.

Unemployed N. J. lawyer with under-
graduate physical science background
seeking writing/research/other posi-
tion in stimulating work environment.
Call Kevin at 549-3235.

Experienced Film, Video, Camera-
man, Editor, Soundman, B.A. Own
Video Equipment, seeks production,
teaching position. 453-3296.

Experienced cleaning woman seeks
housekeeping jobs. Thorough and
reasonable. For details, please phone:
584-4005.

ENTERTAINMENT BILLBOARD

DISCOTEQUE PARTY MUSIC
Let Craig bring a NY style disco ex-
perience to your next party. Experi-
enced d.j. and complete sound system.
Craig Barney, 548-9114 (evenings).

TIMESPHERE
Gallery Theatre Company
Friday, Saturday, Sunday 8:30 pm
Margaret Jenkins Dance Studio
2005 Bryant Street
Reservations 864-7101

Talented Classical Guitarist, 10 beau-
tiful years. Seeking engagements, i.e.
campus, private parties, weddings,
clubs, restaurants, etc. Minimum work-
ing wage. Sergei Bassehes—564-6554.
Will accept professionally oriented
students.

GOING DISCO?
Let FOCALWEST LIGHTING COM-
PANY help. Special effect lighting,
sound, and design. (415) 391-2435.

FESTIVE BAROQUE
CHAMBER MUSIC
for your wedding, Christmas party, or
art opening. Call Alan 864-6030 or
Gretchen 661-9857.

GENNY HALEY, LINDA KEEN,
VALERIE MINDEL, FREIGHT &
SALVAGE, 1827 San Pablo, Berke-
ley, 9 pm for a good time of old time,
rag-time, and jig time music—songs
too—a variety of instruments. Info:
548-1761.

FOOD

ALL AND EVERYTHING CATERING
Entertainment and Food. Dinner Par-
ties, Weddings, Etc. Reasonable Rates.
387-3758.

NATURE'S SUNSHINE
HERBS AND TEAS
The first herbs in capsules. For list
and prices, write: Kountry Kitchen
Products, 77 Granada Drive, Corte
Madera 94925.

GARAGE SALE

Rooftop School Garage Sale
84 Molimo (off Teresita), Nov. 8th
and 9th, 10-4. Furniture, clothes,
books, plants, baked goods & X-
mas items, etc.

GROUPS

Seth study-personal growth group.
Seth tapes available. Experienced
therapist, group leader. Carolyn
Fine Bradley, LCSW, 444-7411.

ASSERTIVE BEHAVIOR
WORKSHOPS
MEN AND WOMEN
8 Week Series. Small Group
VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For information Call 665-7566

Group openings - men for mixed
group. Co-leaders trained in gestalt
and process therapy.
Call Rene Thistia, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
567-4666 days 692-4773 eves.

DIVORCE SUPPORT GROUPS
Deal with loneliness, new lifestyle.
For information call Sandy McCulloch
526-3322 Weekdays.

Friday nite groups in Berkeley-
Oakland again. Meet new friends
in safe encounter. 8 pm, \$2. More
info: 841-0412, 524-3431.

SF UNITARIAN CENTER'S
SINGLES PROGRAM
LIB MEN LIB WOMEN - Meet new
people, explore new ideas in small
group discussions on topics of inter-
est to single people. Every Monday
at 7:30. Donation \$2.
DOORS TO AWARENESS - An eve-
ning of awareness experiences focus-
ing on relating deeply to others and
on developing relationships. Every
Friday, 8 pm. \$3 donation.
1187 Franklin St.
776-4580

DROP-IN GROUP
for divorced and singles. Gestalt en-
counter, awareness. Tuesday eve-
nings, 8 pm. \$5. Led by Bob
Cromey, licensed therapist. Held
at 8 Charlton Court, SF. 567-7766.

ORR SPRINGS RETREAT
An ideal place for therapy groups
workshops or just to relax. Come
and enjoy hot mineral baths, swim-
ming pool, exquisite food, beauti-
ful seclusion at our retreat - com-
munity 3 hours north of the Bay
Area. Group rate (10 or more) -
\$25 per person for a weekend for
everything. Write: Orr Springs
Assn. Star Rte 1 Box 7, Ukiah,
CA 95482 (707) 462-6277. If
you're not a "group" come any-
way. Rates are slightly higher.

PAIRING GAMES
Enhance intimacy in all relationships.
Focus on communicating deeper feel-
ings, awareness, expressiveness, trust.
We'll use gestalt, guided fantasy,
sharing raps in warm Berkeley en-
vironment.
6-WEEK WORKSHOP-\$30
Denny Bridgeman, 549-2269

SELF LOVE WORKSHOP
2-hour Wednesday evening sessions
with Molly Willett, M.A., Humanist
Psychologist and author of forth-
coming book, LOVE FOR THE
SELF. Men and women. \$10/session.
Twin Peaks, SF. Phone 388-3692.

Men interested in sharing their ex-
periences in men's consciousness
raising group call Willy, 549-0948,
Berkeley.

SINGLE AGAIN
Open Singles Group. Wednesday eve-
nings, 7:45. \$2. SF Jewish Communi-
ty Center. 3200 California St.
346-6040. Program director: Barbara
Zimmer.

HARRAD HOT SEAT
People meeting people in a structured,
caring environment. Find what you
want every Wednesday evening. Oak-
land, 492-37th Street at Telegraph.
654-2474. 7:30 pm. \$2.

EVER THOUGHT ABOUT
living a sexually open relationship? A
triad or group marriage? Would you
like to meet people who are living
these alternatives? This is the group
for you. Harrad Life Institute, 414
Fairmount Ave. #201, Oakland,
652-9050.

ONE DAY WORKSHOP
For Single Men and Women
with Deborah Roberts and Barbara
Zimmer. Sunday, November 9, 10-4.
We will examine traditional roles and
new paths to self-fulfillment. This
program is designed with support
and caring for those who have been
shy or hesitant about joining a work-
shop. \$10. To make your reservation
call Barbara at 731-8134.

ADVENTURES IN CREATIVITY
Shy? Want to overcome it? Dissolve
the barriers that prevent you from
totally experiencing yourself and other
people. Enjoy a safe, relaxed setting
in groups or individual. Medi-Cal ac-
cepted. Call 777-1323.

Awareness Thru Folk Dance
will be led by Saul Fenster, Wednes-
day, November 12, at the Unitarian
Church at Franklin & Geary. 7:30 pm
Fee \$3.00. One hour will be devoted
to folk dance instruction, ¼ hour to
verbal encountering, ½ hour non-ver-
bal exercises followed by ¼ hour cof-
fee and conversation.

GAY PROBLEM DRINKERS
Supportive group for gay men and
women who want to stop drinking.
Pacific Center, 841-6224.

ALL DAY
ACTIVE IMAGINATION
WORKSHOP
A Jungian Approach
The creative aspect of the workshop
will include archetypal material,
masks, drawings, poetry, collages and
the use of mandalas. Sunday, Nov. 9,
10 am - 4:30 pm, at the Jewish Com-
munity Center. Call 346-6040 or
567-8921 (home).

Art, music, and conversation in artist's
studio every Saturday 6-10. For infor-
mation call 626-1340.

The Healing Power of Touch
Become in touch with the healing
power of your hands. One day work-
shop blending massage, polarity thera-
py, sensory awareness and psychic
healing. Nov. 9th, \$20. Lynda,
282-9837.

PEOPLE ENGAGED IN
ALTERNATIVE LIFESTYLES
A support group for women involved
with bi-sexual men. P. O. Box 26703,
San Francisco 94126.

Support and Communication
Sharing and Truth at
Life Works
BEGINS DECEMBER 5-7

GROUP COUNSELING
& INSTRUCTION
In simple, easily-learned, very effec-
tive methods of self-analysis, self-im-
provement, self-realization & self-
transformation. Outstanding results
guaranteed or money back. Clark
Cameron, 922-8873.

Increasing sexual pleasure for coup-
les. Classes meet four Thursday eve-
nings or one Saturday. Call for dates
and fees. Resource Center of Human
Relations, 653-8901.

WOMEN'S MASSAGE WORKSHOP
Massage as meditation; energy aware-
ness. Sunday Nov. 16. Certified mas-
seuse. Ann Elizabeth Karen. 653-
4688.

T-A GESTALT GROUPS
Let go of old self-destructive ways
and decide how you will live your
life. Weekly groups meet for series
of 6 sessions, \$50 or Medi-Cal. Also
occasional weekends and free intro-
ductory sessions. Call 548-7474.

CHALLENGES
OF BEING SINGLE
Lectures, group discussions, socializ-
ing, and refreshments. Every Tues., 8
pm, with Charles Fracchia and Deb-
orah Roberts.
November 11—"Sexual Clarity."
1st Unitarian Church, Franklin/Geary,
SF.

THE JOY OF SEX
TANTRA EXPERIENCE
FOR GAY MEN
Elevating sex to the Divine. A SF
two-day workshop of games and ex-
ercises to enable Gay men to realize
more fulfillment from relationships and
sexual union. November 29th & 30th.
821-7392 answering machine, we will
return your call or 332-2149, P.O.
Box 792, Sausalito, CA 94965.

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

BEAUTIFUL FOLDING BEDS
Futon mats. Zafus. Extra warm comforters. Folds into couch, chair, cushion. Comfortable, compact furniture. Also folding and box wood frames. Order early for holiday guests.

The Golden Nagas
3103 Geary 752-7693

A foam mattress could save your back - 4" double bed size, only \$21.95. BIG 36" x 40" floor pillows, \$11.95 if you mention this ad. **THE FRIENDLY FOAM SHOPS** 1500 Ocean Ave. SF. 584-4150. 122 Tunstead SA 456-9363.

WOODEN SPOOL TABLETOPS
Unfinished \$10-\$15; finished \$20-\$30. Diameters: 3'9", 5'6", 6', 6'6". Evenings, 587-5589.

FLEXIBLE LIVING SPACE
Sitting cushions and folding mats patterned after functional Japanese designs. For meditation, yoga, sleeping, etc. Fine quality materials, workmanship. Variety of colors. Free brochure. **ALAYA STITCHERY**

THE BEST OF TELEGRAPH AVENUE
Is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

HANDMADE PERSIAN RUGS
Large selection, all types. Save to 40-50%. Eves. 524-0613.

INSTRUCTION

THE LUSTGARTEN TECHNIQUE BODY CONDITIONING AND DISCO DANCING
Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone/condition unused muscles, or learn the newest Disco dances 285-1138.

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF. 564-2497.

THE GYMNASTICS STUDIO
Beginner classes for girls and women. Call for brochure. 386-8441.

EVENING FRAMING CLASSES NOW FORMING
Beginning, Intermediate, and Advanced classes in picture framing stressing basics of the craft, design theory, color selection and preservation framing. Complete course. For enrollment information call Aaron Smith, 563-7054 or 824-2272.

SPANISH EAT-OUT!
Spanish improvement course in Latin restaurants with Colombian teacher. \$22. Julio, 751-4742.

SELF-HYPNOSIS
Learn self hypnosis. Private and group sessions. One hour free consultation. Call Jean Richards 626-6649

PARHELION—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

Tutoring-Mathematics, Physics, Esten Buck (MA), 2542 Hilgard, Berk, 1st floor, rear. TH8-3346. Phone hours: 7-7:30pm. Rates reasonable.

CLASSES IN NATURAL COOKING
In natural environment with emphasis on inexpensive and nutritious vegetarian foods at Orr's Hot Springs, naturally. \$65 includes: tuition for 3 days, lodging & meals, & unlimited use of the hot mineral waters. For more info/reservations, call or write: Mitch Robuck, Star Route, Box 7, Orr Springs, CA. (707) 462-6277.

Beginners course in Karate for women starts Nov. 4. Again Jan. 5. 431-5657. \$20.

English. Experienced (but still human) college instructor will help you with your writing and grammar problems. Reasonable rates. Small groups and individual tutoring. Call: Susan, 863-0346.

Readlm Problms?
Alternative school K-8 \$40/month open court method. Allows student to proceed at his level. 584-7397.

HATHA YOGA
It's worked for 3000 years. Learn exercises to tone, balance your body; relax your mind. Excellent for beginners curious about Eastern health techniques. Easy, enjoyable. Monday 6 pm; Lutheran Church, 3126 22nd St., Tuesday 6 pm; Unitarian Church, 1187 Franklin. Call 567-8137 before 8 am after 8 pm.

T'ai Chi Ch'uan, Wu style: Privately, all levels. I teach the positions, in sequence and in flow with care. Push hand exercises also. Peter, 824-7882.

Share your talents. Put an ad in the Classifieds. For info call 824-2506.

ASTROLOGY
rap sessions with Pamela Till in Sausalito. 332-5039.

POLARITY SEMINAR
With the POLARITY HEALTH INSTITUTE from Mt. Shasta, and THE POLARITY CENTER OF BERKELEY. In the East Bay, November 29 & 30. \$40. (415) 848-6460 or 444-7852.

Modern Language Workshops:
FRENCH*GERMAN*SPANISH*RUSSIAN
(Also English for foreigners)
Experienced teachers/Private lessons. (415) 989-4110/282-2992

INSTRUCTION DANCE

CLASSICAL BELLY DANCE
Continuous classes for beginners. Authentic, graceful, joyous—for all ages. Trained, professional dancer. Excellent instruction. Kûçûk (Koochook) 626-1556.

BALLET
Beginners class starting Nov. 11, 5:30-7, 7 consecutive Tuesday nights. For the student with previous ballet experience 7 consecutive Friday night classes starting Nov. 14, 5:30-7. 7 lessons for \$18.50 425-14th St (Valencia). Phyllis Wadler, Instructor. 658-8156.

INSTRUCTION MUSIC

Percussion lessons, drums, vibes, and marimba. All ages, beginners to advanced students. Doug Johnson 752-0666.

Folk Guitar
Theory, Tablature, Fahey Style. 8 years teaching experience, B.A., credentialed, Oakland. Jull Moscovitz, 532-5034.

Piano Lessons! Blues, Jazz, rock, country, ragtime & beyond styles... Beginning thru advanced. Richard 285-5251, 282-6548.

Piano and composition. Serious, creative lessons. Barry Taxman, 2334 Cedar, Berkeley. 841-1911. \$50/month.

SING!
folksongs, show tunes, art songs. Ruth Unger 626-9122

VOICE

STRENGTHEN HEAD AND CHEST REGISTERS, PURIFY VOWELS. RAPID PROGRESS
FRANK 752-2494

PIANO INSTRUCTION
Concert pianist, graduate Santa Cecilia Academy in Rome, now accepting students - Beginners through advanced - private or class. Call 391-3569.

Piano Lessons/Music Theory. Experienced teacher; B.M., M.F.A.-taught at University of Iowa. 434-2340/552-2944.

Guitar Lessons
All styles & theory. Bob the Smiling Professional. Both sides of the Bay. 763-6520.

FUNK U.
Tired of rolling? Then try rocking at the College of rock 'n' roll. Rock, blues, jazz, country, funk. Lessons, theory, workshops. Call for interview. 334-5702. Blue Bear Waltzes School of Music. 2403 Ocean Ave., S.F.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Piano Lessons: experienced teacher, performer; soloist SF Symphony, Berkeley Promenade Orchestra, Arch Street, Oakland Ballet; BA UC Berkeley, graduate student SF Conservatory. Joel Tepper, 547-1895.

MANDOLIN LESSONS
Old time American, French Canadian Irish tunes & technique, song backup. \$5 per lesson. Valerie 282-2173, 824-7660.

PIANO & THEORY
By experienced SF Conservatory graduate, specializing in Beginners, Adults, and children from age 8. 346-5523 after 5 pm.

Keyboard Lessons
piano, electric piano, clavinet; all styles, all levels. Working musician and experienced teacher with practical, relaxed approach emphasizing improvisation. 626-4179.

LIFESTYLES

Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for \$3 offering. Mother Earth Church, Dept. BG 16, 469 Pacific, Monterey, CA 93940.

SINGLES
Now date next week! and meet someone really exciting!!! Phone 421-3322 anytime or write: Datique, 231 Franklin, SF 93102.

Sexually relating to more than one? Meet others that do. Come to encounter discussion group, \$3 per committed/committed relationship. Thursdays 7:30/10:30 pm, 626 Colby St. 239-7095

OPEN CIRCLES

DISTINGAY
Discreet Gay Introduction Service. Our only objective is in bringing two compatible people together. 777-1045.

SWINGERS PARTY
Our intention is to create a sensual unpressured space for people to meet and relate to one another. Beginning and experienced couples welcome. Party every Saturday in a comfortable San Francisco home. Call Cheryl any evening 7:30 to 10 for information or reservations 752-0910.

WEST COAST PEOPLES COMMUNE
Writers, thinkers and creative people: help build a UTOPIAN SOCIETY. Monday night rap group 752-0773.

THE HARRAD COMMUNITY
Growing closer through encounters, rap groups, intensives, growth seminars & social activities. Intro meetings: 1st Friday, SF Unitarian Church Franklin/Geary, SF, 7:30pm., 658-6353. 2nd and 4th Sundays each month, Berkeley, 1606 Bonita, at Cedar.

METAPHYSICAL

Your life is in your hands. Look into it! **HAND ANALYSIS** Call 465-2194.

Tarot Card Readings
Pay for Tarot and get a Psychic, or Palm reading free! 922-4414.

ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

PALM READER
Past, present and future. Advice on all problems. Readings \$2 with this ad. Call for directions and appointment. Madame Rachel, (707) 545-5568, (707) 545-7397

MISCELLANEOUS FOR SALE

FOOD CRISIS? NO LIDS?
Save money, time, space, nutrition, and your garden. Dry it in a Kountry Kitchen Home Dehydrator. Call 924-8950 evenings or leave number.

Juicers All New Used Rentals Trades Dehydrators (Headstands) Porta Yoga Hal Stewart 835-4279 eve.

NINE OF HEARTS
Custom Framing and Gallery
3372-22nd Street near Guerrero. Open daily until 6.

THE BEST OF TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

Beef-grain fed halves-73¢/lb. cutting and delivery available; Frusetta Ranch; established 1886; 408-637-7150.

Gift boxes 8-¼ x 8-¼ x 1-¼ deep. White with orange lids. 30¢ each. 421-9160.

RENT THIS SPACE! Cheap! \$3.25
for non-business classifieds. For more info call 824-2506.

WEEKLY!

Deadlines are Friday at 3:30

Send classified ads and payment to: **BAY GUARDIAN CLASSIFIEDS**, The Guardian Building, 2700-19th St., SF, CA 94110
All ad costs must be paid before initial insertion.
No refunds or cancellations made after deadline.

Single Issue Rates

(Charged by the word. Phone numbers, "a", "and", "the" count as one word).

BUSINESS CLASSIFIEDS: \$4.50 (minimum) for the first 15 words; 25¢ for each additional word. (If you charge money, or represent an organization, you are a business). **2 ISSUE MINIMUM**

NON-BUSINESS CLASSIFIEDS: \$3.25 (minimum) for the first 15 words; 20¢ for each additional word.

"Ask about bulk rates for style and content variability."

Style Options

(In addition to the minimum word rate.)

6 PT. CAPS ARE 15¢ PER WORD
11 PT. TYPE IS \$1 PER LINE

24 Pt. Type is \$2.50 per Line

SPACING CHARGE: (Centering, flush left, flush right.) 35¢ per line. One line per ad centered free.
GUARDIAN BOXES: \$5/month. Mail forwarded ONCE 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.

"Ask about inserting logos and line borders to make your ad stand out."

Discounts

15% DISCOUNT = one ad inserted in 6 consecutive issues.
10% DISCOUNT = one ad inserted in 4 consecutive issues.
5% DISCOUNT = one ad inserted in 2 consecutive issues.

"Ask about year and ½ year contracts for big savings!"

Publisher not responsible for ad errors beyond first insertion without notification.
All advertising is subject to publisher's approval as to text illustration and character.

Illegible ads will result in surreal classifieds:
PLEASE PRINT NEATLY

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

NAME _____ Number issues to run _____
ADDRESS _____ If late, publish following issue? yes? no?
CIRCLE CATEGORY: _____ Amount enclosed _____

Personals	Employment Wanted	Miscellaneous for Sale	Rentals - Wanted
Business Personals	Entertainment/Billboard	Miscellaneous Wanted	Rentals - Shares
Art Services	Garage Sale	Music	Rentals - Shares Wanted
Arts & Antiques	Groups	Outdoors	Rentals - Sublets
Automotive	Home Furnishings	Performing Arts	Rentals - Sublets Wanted
Boats & Sailing	Instruction	Pets	Rides
Books & Publications	Instruction - Dance	Photography	Schools
Childcare	Instruction - Music	Professional Services	Special Notices
Clothing	Lifestyles	Records & Tapes	Travel
Computer Dating	Lost & Found	Real Estate	TV & Stereo
Counseling	Metaphysical	Rentals	Unique Services
Employment			Vacation / Retreats

HOME SERVICES SECTION:		
Carpentry	Electrician	Locksmith
Carpets / Floors	Gardening	Misc. Home Services
Design & Renovation	Household Repair	Moving / Hauling
		Painting

Plumbing
Roofing
Tile Setting
Window / Glass Repair

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110

BUMPER STICKERS

made to order. 25¢ each. Minimum order 100. Will print anything. Use your imagination but limit it to 5 words. Allow 3 weeks delivery. Send cash, check or money order for \$25 with order to: THE PRINTING PLANT, R. Durksen & Assoc., P. O. Box 31215, San Francisco, CA 94131 (180 Dolores St., S.F.)

MISCELLANEOUS WANTED

Pinball Machines Wanted! We want your old flipper games, in any condition. Bill, 221-8825 anytime.

WE BUY HOUSEHOLD GOODS
Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

PRINTERS HELP

Need rainbow motif stationary and business cards. Call Howard, 824-7623.

Wanted: Tutoring in Italian. Phone 282-8004 evenings.

MUSIC

Music rehearsal space, equipment rental, PA rental. Folsom Studio. 1681 Folsom Street. 626-2614.

NEED A GIG?
Or looking to put one together... Call THE MUSICIAN'S SWITCH-BOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

RESEARCH PAPERS

THOUSANDS ON FILE
SEND \$2 FOR MAIL ORDER CATALOG
THESIS, REPORTS, SPEECHES, ALL REVISIONS

COLLEGIATE RESEARCH SYSTEMS

4721 LAUREL CANYON BLVD.
SUITE 209, NO. HOLLYWOOD, CA. 91607

Have working repertoire for flute & guitar; need Flautist. Sergei Bassehes, 564-6554.

REGGAE REGGAE REGGAE

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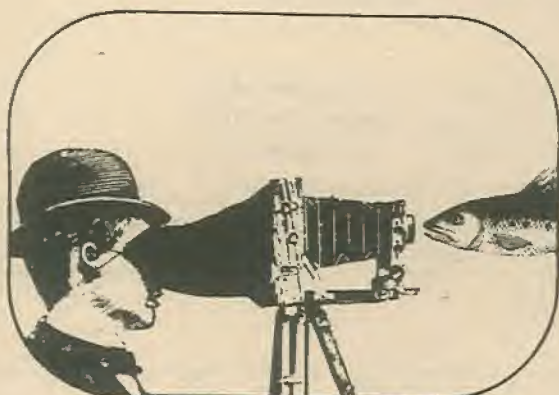
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9th Anniversary Issue

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1966

The Guardian formally starts publication on Oct. 27, 1966, beneath a masthead that says, "It is a newspaper's duty to print the news and raise hell."

The lead story: an investigative report on how the State Lands Commission is selling off South Bay sloughs to the Leslie Salt Co. The lead editorial: Brown over Reagan. The major founders: Bruce B. Brugmann, Jean Dibble, Roger Henkle, Alan Velie, Douglas Dibble, Paul Sherlock.

First issues: San Bruno Mountain, the antiwar fever, the New Left, Chinatown, Bay Farm Island, regional government, Dan O'Neill on the California Muddle and How It Grew.

A statement of intent on the editorial page ends with a quote from H. L. Mencken: "One horse-laugh is worth ten thousand syllogisms. It is not only more effective; it is also vastly more intelligent."

1967

Earl Thollander, Guardian artist-reporter, is on Guardian assignment in the State Capitol Building on May 2 when the famous contingent of Black Panthers appears with weapons held high.

First antiwar editorial: Jan. 20: "For the ultimate cost will be borne by us all in a senselessly expanded and prolonged war. We urge the president to halt bombing, not just shift targets, and get on with the business of creating the climate to negotiate a settlement to end the war."

First front-page antiwar story: a report by Dr. Henry Mayer on the horrible medical crisis in Vietnam.

Big probe of the local draft boards: they're anonymous, unrepresentative, discriminatory; the members are older, almost lily white, and all live in the same good sections of town.

1968

The Chronicle's Bob Bastian, on strike, catches the spirit of the times doing cartoons for the Guardian and KQED's original "Newsroom of the Air." We come out weekly during the Ex/Chron strike.

A major investigative piece details the unrepresentativeness of the SF grand jury for the past 10 years, later wins first place in the SF Press Club news awards contest. Burton Wolfe writes his now-famous four-part BART series detailing all the financial and planning horrors that dominated the headlines years later. His first story, "Manhattan Madness," is the City's first major story on how BART was meant to transform San Francisco into Manhattan Island. The term Manhattanization comes from this article.

William Rivers, a Stanford journalism professor and major press critic, writes a book called "The Adversaries," which devotes a chapter to the Guardian and praises its advocacy journalism. It's the first of many articles and much national attention on the Guardian as the nation's best example of an alternative newspaper.

Circulation: 8,000.

1969

"The Dicks from Superchron" outlines how the Chronicle/KRON sent private detectives to get embarrassing information on Al Kihn and Blanche Streeter, two challengers to KRON's license.

In June, Guardian editor Bruce Brugmann testifies in Washington against the "Failing Newspapers Act," which would retroactively legalize the 1965 Examiner/Chronicle merger and get them off the hook for millions in antitrust suits. Brugmann tells Sen. Hart's subcommittee on antitrust and monopoly that the publishers of the Examiner and Chronicle were "crybaby millionaire law-breakers."

He adds, "If you plant a flower on University of California property or loose an expletive on Vietnam, the cops are out of

the chutes like broncos. But if you are a big publisher and you violate the antitrust laws for years and you emasculate your competition with predatory practices and drive hundreds of newspapers out of business, then you are treated as nature's noblemen. And senators will rise like doves on the floor of the US Senate to proffer them billion-dollar subsidies."

Prof. Joe Neilands writes "How PG&E Robs SF of Cheap Power" and Peter Petrakis writes "Make the charter modern, efficient even, but don't ruffle PG&E." The Guardian begins its big crusade against the PG&E/Raker Act scandal.

1970

Guardian stories get results.

PG&E's Larry McDonnell, chairman of the awards committee of the SF Press Club's "Pulitzer of the West" news awards contest, boots the Guardian out of the contest because of its investigative reporting. The composition of McDonnell's hand-picked committee matches nicely with the subjects of the Guardian's major investigations: reps from PG&E, Bechtel, PT&T, Crown Zellerbach, Westinghouse, General Electric. We hang an award on our logo: "Banned by the Press Club." Time magazine, the LA Times and the Sacramento Bee pick up the story and it runs in newspapers throughout the country.

Laney Lippincott breaks the food codes in the supermarkets—one of the most successful consumer stories the Guardian has ever done. The story is widely reprinted, leads to open dating legislation and is copied by New York magazine as the first of its successful survival guides in New York City.

Circulation: 11,000.

1971

The Guardian moves into high gear in its campaign against highrises: several major investigations, a cost-benefit study showing that highrises cost more than they bring in in tax-revenue, a major book titled "The Ultimate Highrise," which quickly becomes a bible for anti-highrise, anti-growth fights throughout the country.

Critic William Claire writes in City Magazine in Washington, DC, "I don't know who is getting the Pulitzer Prizes in journalism these days, but if Bruce Brugmann and his team of writers who put together 'The Ultimate Highrise' do not get one, it will be the ultimate insult. For 'The Ultimate Highrise' may be the last word in an attempt to save a great city. The last word."

Guardian summer investigative task forces begin. Major investigation shows how the City is millions poorer because it puts most of its investment portfolio in three big banks at low interest rates and allows big, idle cash

surpluses to build. City treasurer resigns after this story, city investigation confirms our findings, new investment policies bring the city about \$1 million more each year.

Oregon University's John Hulteng calls the Guardian "the best alternative newspaper in the country." The Washington Post's Nicholas Von Hoffman says it is "an extraordinarily fine newspaper."

The American Society of Planning Officials cites the Guardian for "the immensely useful role it plays in digging into areas where the big dailies apparently fear to tread." The Guardian is banned from the Press Club for the second straight year.

1972

Federal Judge Oliver Carter in February sustains the Guardian's complaints against the Ex/Chron motion to have its antitrust case dismissed. He rules in June that the "Failing Newspapers Act," which legalizes the Ex/Chron merger, is not unconstitutional, but he sends shivers through Ex/Chron management by also saying that he doubts the act applies to San Francisco because the Ex and Chron killed off a third newspaper, the News Call Bulletin.

Publication on every other Thursday begins in March. Investigative task forces find: How banks and S&Ls profiteer on property taxes. The evidence on redlining in SF neighborhoods. The horrors of the City's \$1 billion sewer scheme. The hanky-panky in Walter Shorenstein's bond screening committee.

Peter Petrakis shows how Gov. Reagan, Atty. Gen. Younger and the law 'n' order establishment took the law into their own hands to bring back capital punishment. Don Jelinek breaks the Soledad frame-up story.

More and more consumer coverage: service guides, guide maps, superlists, price comparisons, consumer task forces, media criticism. Press critic Ben Bagdikian writes, "The Guardian is a breath of fresh air and the most lively and careful criticism of the local media I've seen anywhere. . . . If there was something like it in every city, we'd have a better and more responsive civic government."

Circulation: 14,000.

1973

Burton Wolfe breaks the exclusive story of how a federal report for the first time details the horrendous damage the next earthquake could cause. Next, he demystifies the Bechtel family as the concealed czar behind BART and Manhattanization.

Federal Judge Carter in July rejects the last protest of Ex/Chron attorneys and orders them to produce crucial financial and other data in the Guardian suit. Audubon magazine

picks the Guardian as one of the country's outstanding conservation newspapers and describes it as "guarding the bay from the madness of endless growth."

The All-American Hamburger Test: the Guardian buys hamburger in 20 Bay Area stores, tests it in a laboratory for bacteria and finds 19 of 20 stores fails the tests. Done as part of a national consumer survey.

The Guardian sends its PG&E/Raker Act scandal material to the grand jury, as it has every year since its 1969 expose. The 1973 grand jury finally acts, comes to many of the same conclusions as the Guardian and puts fire into the issue by recommending the City buy PG&E. The Guardian is banned again from the Press Club contest.

Circulation: 25,000.

1974

Back in the Press Club contest again: the club votes 11-4 to reinstate the Guardian. The dissenting votes: editors of the big dailies. Nevertheless, Katy Butler receives second prize for her story on the Vice Squad.

More steam behind the Guardian's No. 1 campaign on the PG&E/Raker Act scandal: The grand jury report gets circulated, two citizens' lawsuits are filed to back up its findings and get the city to buy PG&E, the supervisors finally decide to hold hearings in November on the feasibility of buying PG&E.

Esquire invites the Guardian to pick the "Best of San Francisco" in its survey of 10 cities. The Guardian then picks the "50 Best of San Francisco" for its own survey.

Says SF Magazine in summing up the Guardian in July, "The circulation has been growing steadily for two years . . . and hard-edged looks at all sides of the political spectrum, from Ramparts to the Republicans, have established an almost true-believer credibility with its readers."

Circulation: 34,000.

1975

Guardian investigations increase in number and depth. David Bronson, police burglar and FBI informer, tells his story to City Editor Bob Levering in February. Katy Butler exposes Operation Babylift in April. Months pass before the dailies pick up either story.

With the recession, belts tighten and Guardian consumer coverage expands—to include special sections on welfare, food stamps, Medi-Cal, job-hunting, apartment-hunting, tenants' rights, S&L interest rates. Faith Perkins writes a chilling inside story on a local rest home and the Guardian does a survey of 27 Bay Area nursing homes and an analysis of the grim findings.

On October 3 the Guardian goes weekly and carries an exclusive interview with Sara Moore's best friend—the follow-up to its exclusive interview with Sara Moore herself.

The Guardian continues to break the bad news in its ongoing campaign against Manhattanization: the seven costly myths of airport expansion, the Yerba Buena Center boondoggle, property tax ripoffs, freeloading SF scavengers, Dow Chemical in the Delta, Francois and the Multi-Culture Institute. Manhattanization becomes a key issue in the fall election and the Guardian keeps close tabs on the money behind the candidates.

The DA's office continues to kick elected liberal judges off the bench and writer Burton Wolfe challenges the DA's misuse of the "peremptory challenge" of judges in a three-part series. Says KSAN Newsreporter Dave McQueen of one of Wolfe's stories: "It's dynamite."

In November of 1975 the weekly Guardian is bigger and better. The Guardian is now the largest local paid circulation, non-daily publication in the Bay Area; the ninth largest paid circulation behind eight Bay Area dailies, the largest paid metropolitan newspaper behind the Ex/Chron and one of the largest alternative newspapers in the U.S.

Circulation: 40,000.

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